

The Classical Review

DECEMBER 1905:

THE REFORM OF LATIN PRONUNCIATION.

A LONG delayed and much needed reform seems at last on the way to be realised. Within the space of about a year five different bodies have been moved in the question. The answers to a circular issued to the members of the Cambridge Classical Society last Michaelmas Term showed that nearly ninety per cent. of the answerers were in favour of reform. At the meeting of the Classical Association of England and Wales in January last a motion for the appointment of a Committee was passed with but one dissentient voice; and this committee has been actively engaged in formulating a scheme of a character calculated to secure general acceptance. A little earlier, at the end of November, Professor Hardie broached the subject before the Classical Association of Scotland and a Committee appointed on March 11th at Aberdeen prepared a scheme which was submitted to the meeting at Glasgow on Nov. 25th at which Professor Butcher presided. After a discussion in which Dr. Heard, Mr. Hyslop, Mr. George Smith, Professor Phillimore and others including the chairman took part, a resolution was unanimously carried in favour of greater accuracy and uniformity of pronunciation in Latin and Greek. The consideration of details was held over till the meeting in March 1906. Meantime the report is to be sent to the Chief Schools and Training Colleges in Scotland and to H.M. Inspectors of Schools and expressions of opinion invited.

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The evening before the Oxford Philological Society met in Exeter College hall under the presidency of Dr. Farnell, other Oxford teachers of the Classics and members of the Cambridge Philological Society being present by invitation. The object was the renewal of common action in the two Universities which had been intermitted since 1887 when the Oxford Society gave a general approval to the scheme of Latin Pronunciation drawn up and published by its Cambridge sister. The members of the Cambridge Society attending were Dr. Arnold, Dr. Conway, Mr. E. Harrison (Hon. Sec.), Dr. Postgate and Dr. Reid. After some introductory remarks by the President Mr. Godley, acting Public Orator, proposed and Professor Ellis seconded 'That in the opinion of this meeting of Classical Teachers in the University of Oxford some reform in the current English method of pronouncing Latin is urgently needed.' The motion was carried with only two dissentients. Thereupon a short scheme embodying a minimum of necessary reforms which had been prepared for the conference by representatives of the two Societies was introduced by Dr. Postgate and seconded by Prof. Joseph Wright. After a discussion in which Mr. J. A. Smith, Dr. Arnold, Mr. Grundy, Mr. R. T. Elliott, Sir David Hunter Blair and Dr. Conway took part, the recommendations were adopted *en bloc* by a three-fourths majority of those present and voting. It should be added that the scheme dealt only with native Latin sounds.

F F

THE DOLONEIA.

If we grant to Mr. R. M. Henry (*Classical Review*, May, p. 192) that the *Doloneia* is 'neither rich nor rare,' at least he may allow us to wonder 'how the devil it got there,' got into the *Iliad*. Mr. Henry regards the Book as a burlesque, a deliberate attempt to make fun of the Epic characters and situations. Mr. Monro also writes that 'the whole incident has the character of a farcical interlude, and as such it is out of harmony with the tragical elevation of the *Iliad*.' I do not think that the poet intended to be so pleasant as Mr. Henry finds him; and I do not see why a poet, addressing an audience in the hall of a princely house, should not have given play to his sense of humour, now and again. Humour is certainly not the strong point of the Epics: the jests are pointed with spears, or driven in with the staff of Odysseus. Granted that the piece is intended to be humorous that is no reason why it should be late. Meanwhile, if it be a late and conscious mockery, how did it win its way into the canon? Of all things, when I read the higher criticism, I find the want of a consistent working hypothesis as to why, how, when, and where that canon was formed. One is tempted to fall back on the legend about Pisistratus and his editorial Committee, as less hopelessly futile than the vague talk about a 'school' or 'schools' who made the Homeric poems what they are. But, granting that Pisistratus did something or other to Homer, why should he have added a book of 'deliberate parody,' of solemn burlesque, to the text? How could any one have the power to do that?

The *Doloneia* is not, I fancy, so comic as Mr. Henry supposes. He states its contents with humorous intention, but anyone who chooses can play the part of Scarron with any book of the two Epics. We may discount Mr. Henry's facetious way of stating the facts. Mr. Monro, he says, 'lays stress on the adventurous and romantic nature of the book and the character of Odysseus as portrayed in it.' Mr. Monro, as usual, here writes like a competent and sympathetic critic of early poetry. Mr. Leaf grants that 'the story itself is vigorous enough when we come to it.' It is vigorous, I hope to show, with the energy of a man who thoroughly knows what he is writing about, who is a keen observer of human

character, and has more and better humour than Mr. Henry gives him credit for.

Suppose an early poet, chanting on winter nights a long epic to an audience in the hall of a princely house. He takes up Agamemnon and the Achaeans at the nadir of their fortunes. The Greeks have been driven to their ships; Hector is encamped on the plain; the light of his camp-fires is glowing on the dark sky (line 12) in the eyes of the wakeful Agamemnon, and Achilles has threatened to launch his ships at dawn. Agamemnon is dumb when he hears of this threat, but Diomedes keeps up the hearts of the kings. (IX. 13-51, 680-713.) It was in Book IX. 15, 16, onward, that Agamemnon turned cur, and Diomedes spoke like a hero.

The poet here sees his opportunity for a lay in which events give encouragement to the Achaeans, while the situation affords an opportunity for unhackneyed novelties. Is there anything suspicious in all that? Have we anywhere else in the *Iliad* the picture of a night in a demoralised leaguer? Many such nights, with their wakeful anxiety, the poet's warrior audience may have known. The situation being more familiar in fact than in poetry, many of the events are also unfamiliar: it does not follow that they are meant to be funny. Remember, first, that the haughty Agamemnon is alone and is demoralised. Is it suspicious that he, unobserved and broken in spirit, should 'tear many hairs from his head by the root to Zeus upon high'? The poet, says Mr. Henry, 'wishes to make Agamemnon ridiculous.' Yet Agamemnon does nothing that, in his frame of mind, and alone, he was not very likely to do. Heroes who 'wept like waterfalls' and wore long locks, were not close-cropped British officers. When Napoleon was nervous before Leipzig he shot at a dog which barked at his horse, he missed, and threw the pistol after the tyke.

Agamemnon rises in a restless way, and, like every hero who is aroused in this night of 'funk' he dresses in what comes to hand, not in armour. They are not going to fight, and they catch at a motley variety of garments and head-gear. It would be odd if they did anything else: the poet was not wholly destitute of imagination.

The proceedings of Agamemnon are vague and purposeless, just because he is de-

moralised. Usually 'he is unbending and discourteous,' as Mr. Henry says quite truly; but now, as in Book IX, his heart is in his *καλὰ πῆδη* (line 22) is 'in his boots' or rather his brogues, and he bids Menelaus waken the others with profuse courtesies. 'This, to say the least of it, was impertinent, considering the way in which Agamemnon has comforted himself all along,' writes Mr. Henry. He appears not to understand the situation. Agamemnon has brought ruin to the very doors, by his own fault, and his arrogance has now evaporated. He had been weeping like a mountain well and had proposed to 'scuttle,' in IX. 13-28. It may, perhaps, be argued that a poet would not represent Agamemnon at all, in his depressed condition; but if he did, he had to represent him as he does, in Books IX., X.

Diomedes, on the other hand, has just shewn resolute inclination to play an up-hill game (IX. 32-49, 697-709) and, with the indomitable Odysseus, he saves the situation. I see nothing comic in Nestor's remarks when he is wakened, he knows not by whom: realistic they may be, and Mr. Henry may think the wariness of the old warrior funny if he pleases. He had two spears at his hand, and was ready to use them. In lines 163-167, Diomedes 'flies at Nestor,' in Mr. Henry's phrase. As I understand the poet, he praises and admires Nestor as 'a tough customer for an old one,' if we are to be colloquial. Throughout Nestor acts and speaks like the military Polonius that he is. Something must be done to quiet Agamemnon's nerves, and he proposes to send out a spy: a most natural proceeding. The proposed reward in black sheep may have been intelligible to the audience of the period; Mr. Leaf suggests an interpolation. If the passage is part of the joke I do not see it.

That the passage about the cap stolen by the god-father of Odysseus, Autolycus, is a parody of the lines about the sceptre of Agamemnon (II. 102) is Mr. Henry's opinion (265-270). In that case, *cadit quaestio*; the Book is a burlesque, and the old question revives, how was it intruded into the canon, and for what reason? But Autolycus was clearly a favourite rogue in Homeric times, and I think that, as concerns his exploits, and the light in which they were regarded, we are not at the proper point of view. Autolycus was, to the original hearers of the lays, what the rogue Lemminkäinen is to the Runoia of the Kalevala. Manifestly he was a maternal grandfather of whom Odysseus had reason

to be proud. *Autres temps, autres mœurs*, an adage which critics of Homer are apt to forget. We must try to read him in the same spirit as the audience heard him. Even the Scholiast was nearer the point of view than Mr. Henry is, and thought the cap a very appropriate present to Odysseus.

The whole picture of Dolon seems to me worthy of Shakespeare. The son of a rich man, the only brother out of a family of five sisters, not much to look at, but swift of foot, horses are his idols. When caught, he eagerly tells all that he knows, and, thinking that the bitterness of death is past, his heart returns to, and his tongue dilates on the splendid steeds of Rhesus: 'the greatest and finest horses that ever I saw' (436). The whole scene of the capture, the interrogation, and the slaying of the caitiff Dolon, seems to me to be admirable, and full of ruthless humour. As far as I see Odysseus *does* get the information for which he asks, and more (406-445). I may mistran-*late* 465-468, but I think that the method of marking the spot where Dolon's spoils were placed is not Abderite or Gothamite. Finally the action of Odysseus in making a clear path through the corpses for the horses 'that were still unused to dead men,' is described by a poet who knew the ways of horses and of war (490-493). This man was not a late scoffer: Mr. Henry does not remark on this touch of knowledge and of poetry. Why should Odysseus *not* signal to Diomedes by a low whistle? I do not gather that he gave a cat-call through his fingers! The laugh or 'guffaw' of Odysseus, and the bath taken by the heroes are both in character and in keeping. *Enfin*, the Achaeans have won through 'the night of dread,' and have had encouragement to hold up their hearts.

I do not agree with 'the editors' that the Book is 'so miserable in its attempts to be Homeric.' The lateness of the language I leave to philologists: as literature I think that the Book was, or would have been, a welcome relief to an heroic audience who had been in nervous nocturnal situations themselves. To give such relief and variety, not to be a funny dog, was, I feel sure, the motive of the author of the Doloneia.

Throughout the higher criticism of Homer one observes the truly unscientific failure of the critics to put themselves *dans la peau* of the original audience to whom the poet made his appeal. The critics read with eyes eager to discover discrepancies which excited listeners of, say, 1100-900 B.C. could never have detected. They are

vexed by episodes and digressions, even by the over-abundance of fighting scenes, but all these things would be the joy of the audience, who revelled in the numerous and varied pictures of life as they knew and appreciated it. Many things repulsive to the modern student were delightful to the original audience of the poet. In reading Shakespeare we make due allowance for his 'topical' passages, for the taste of his audience, for 'the ears of the groundlings.' No such allowances are made for the tastes of the original audiences of the Epic poet. He is asked to come up to the standard of Aristotle: where he fails to do that he is 'un-Epic.' Necessarily Homer thought no more of the taste of Aristotle than of the taste of Peppmüller. The whole episode of Dolon corresponds closely to the taste and humour of many of the saga-makers. An Icelandic audience of 1100 A.D. would have appreciated it better than Mr. Henry. An excited Achæan

listener to the close of Book X. would have conferred a cup, a sword, or a girl captive on the singer of Book X. Can any critic with imagination and sympathy enough to think himself, for the moment, an eager warrior, listening in a hall to the chant of Dolon, deny my assertion? Science herself demands that we should place ourselves far back in the Achæan past before we criticise the poet. This is the last thing that many commentators remember. The linguistic tests may put the book late, but, when it came, we may feel sure that it was welcome. Had there been references to it in later books, criticism would have dismissed them as 'interpolations.'

In my opinion, an analysis of the proceedings and character of Agamemnon, compared with those of Charles, Arthur, and Fion, in mediæval epic and romance, would throw light on the unity and approximate date of the Iliad.

A. LANG.

ON TWO PASSAGES IN THE *BACCHAE*.

(1) vv. 775-7 (Wecklein):

ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
πρὸς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται
Διώνυσος ἥσσαν οἰδενὸς θεῶν ἔφν.

There is a difficulty about these lines which as far as I know has never been pointed out—the strangely submissive tone adopted by the Chorus. Contrast their words in vv. 263-5:

τῆς δυσσεβείας· ὧ ξέν', οὐκ αἰδῶ θεοὺς
Κάδμον τε τὸν σπείραντα γηγενὴ στάχυν,
'Εχίονος δ' ὦν παῖς κατασχύνεις γένος;

The difference in manner is unmistakable, and becomes only more striking when we consider the circumstances under which the two remarks are severally made. The earlier, full of uncompromising hostility, occurs exactly at the point where one would expect the Bacchantes to be most conciliatory. Pentheus has just come upon the scene. He is the king of Thebes, as the Chorus know, and humanly speaking he holds their lives in his hand. His opening speech is a furious denunciation of the Bacchic religion and its followers. Obviously it behoves the Chorus to act with caution—to protest, no

doubt, but to protest with patience and submissiveness. Instead of this they instantly raise the cry of 'Heresy!' (It may be answered of course that they are strong in the knowledge that their god can protect them against any earthly power; but if so, what of the later passage?) Turning to vv. 775 sqq., it is to be observed that they come precisely at the point where the case for Dionysus has received the strongest possible support. They form the first utterance of the Chorus in presence of the king since the overthrow of his palace and the story of the First Messenger with its crushing wealth of miracles. What better opportunity could there be triumphantly to point the moral and even to hurl defiance at the hated Pentheus? Instead of this, the 'Raging Women' evince a belated timidity: 'I fear to say my say freely to the king, but still the words shall out: Dionysus is inferior to none of the gods.' There is no reason which can be offered for their pusillanimity which does not apply with threefold force to the first passage. If he is angry now, he was angry then, and since that moment they have been cheered by the presence of their god himself, as

manifested in the leaping flame and the reeling palace-walls. They have seen the irresistible might of Dionysus and the utter inability of Pentheus to stay his course. When they were most alone and most defenceless they withstood him to his face; now that they have seen him baffled and discredited they cringe before him with the Messenger's triumphant narrative ringing in their ears.

Surely it is impossible to deny that these two passages are essentially inconsistent. The first of them is certainly appropriate, and the second just as inappropriate, to the Chorus of Maenads. The question that faces us then is, to whom are vv. 775-7 suitable? If the *Bacchae* had perished, leaving us only these three lines and a vague knowledge of the plot, how would scholars have treated the fragment? They would have postulated a 'Chorus of Theban Elders' and would have assigned our passage to them. To such a speaker they should be given now. Most readers must have been struck by the way in which the ordinary Theban citizens (who would of course be an enormously important factor in such a situation) are kept out of sight all through the play. But one of them, I imagine, comes to the front at this point, and with a nervousness and deference quite alien to the Maenads, but exactly appropriate to a loyal subject of the Theban monarch, avows his belief in Dionysus and attempts to divert the King from his suicidal policy.

In short, the passage affords another piece of evidence in favour of Dr. Verrall's view of the 'Chorus' in Greek Tragedy as expounded in his edition of the *Agamemnon* (2nd edit. *Introd.* pp. xlvii-liv). There are, I conclude, ordinary Thebans, other than the usual *πρόσπολοι*, on the stage, who, except in this place, have no words assigned to them. The very scanty references to the men of the city seem to show

that their attitude towards the new worship passes from inert disapproval to inert acquiescence—they are Boeotians through and through. And this transition is marked by a halting confession of faith from a single individual with more enterprise and intelligence than his fellows.

(2) vv. 239-241:

εἰ δ' αὐτὸν εἶσω τῆσδε λήφομαι στέγης
παύσω κτυποῦντα θύρσον ἀνασείοντά τε
κόμας, τράχλην σώματος χωρὶς τεμών.

Why *στέγης*? Why should Pentheus think it necessary to take the malefactor inside his palace before execution can be done on him? That he actually does send Bacchus, when taken captive, into the house, is no argument, for by the time we reach that point the king has changed his mind. Instead of beheading the 'Lydian' he passes no sentence, and merely gives directions for his imprisonment. For this indeed a *στέγη* of some sort is necessary, but not for an execution; least of all is the palace a suitable spot. Wecklein (quoting *Or.* 1531) suggests τοῦδε . . . ξίφους, but this is going unnecessarily far from the manuscripts. Should we not read:

εἰ δ' αὐτὸν εἶσω τῆσδε ληψόμεσθα γῆς κτέ.

i.e., 'If I catch him *while he is still within reach of my authority* I will stop his sport for ever'? Probably the change originated with some reader who was offended by the discrepancy in number between *ληψόμεσθα* and *παύσω*—a formal inconsistency which can easily be paralleled (cf. vv. 669, 949). *λήφομαι* then was written in, either as a correction or as a note, and being grammatically easier ended by ousting the right word. Finally *γῆς* was altered to *στέγης* to mend the metre by some one who had the sequel in his mind.

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Ἑρά IN OLD COMEDY.

CRATES Ἡρώες *fr.* 8 Kock I p. 132: Hesych. οὐκ ἀσκήω: 'οὐκ ἀσκήω μεντάρ' ἐμφομολύττετ' αὐτούς. εἴτα δ' ἔστ' ἀληθῆ.' ἐπὶ τῶν τὰ κενὰ δεδοικότεων, ἐπεὶ κενὸς ὁ ἀσκήος. The conjectures hitherto (εἰ τὰδ' Musurus, ἐπεὶ τὰδ' Meineke) have supposed the meaning to be 'It was not a mere bogey then that

he was frightening them with, if this is true,' or 'since this is true'. It sounds to me more likely that the sentence ran 'It wasn't a mere bogey then, but very truth':

οὐκ ἀσκήω μεντάρ' ἐμφομολύττετο,
ἐτ' ἂν δ' ἔστ' ἀληθῆ.

Hesych. *ἐτά*: ἀληθῆ· ἀγαθά. Joann. Alex. on adverbs in a p. 29. 5 καὶ ἀπὸ τοῦ ἐτός πάλιν ὀξυτόνως ἐτά ὀξυτόνως, ὡς 'ἐτὰ Τημενίδος χρύσειον γένος'. The form has been restored by Bergk in three passages of Pindar: *Nem.* vii. 25 ἐτὰν ἀλάβειαν for ἐάν or ἐάν of the MSS., *Isth.* ii. 10 ῥῆμ' ἀληθείας <ἐτάς> ἄγχιστα βαίνων, and *Nem.* x. 11 Ζεὺς ἐπ' Ἀλκμήναν Δανάαν τε μολὼν ἐτὸν κατέφανε λόγον for MSS. τὸν (as Eur. *El.* 816 δειξὼν τε φήμην ἔτυμον ἀμφὶ Θεσσαλῶν). It survived in colloquial Attic in the phrase οὐκ ἐτός, and it does not seem unlikely that it should have survived at this date in combination with ἀληθής.

There is a late inscription in iambs (*C.I.G.* I 569, Kaibel 128, Cougny *Anthol.* p. 399) of which the legible part is

ἀλλ' εἰ μάτην οὐ πάντα βουλεύῃ, σαφῶς
ΕΤΑΤ εἰσάκουε καὶ λόγοις πείραν μαθὼν
ΖΗΘΟΙ τὸν ἐπιλοιπον ἐν βίῳ χρόνον καλῶς,

εἰδὼς ὅτι κάτω Πλουτέως τὰ σώματα
πλούτου γέμουσι μηδενὸς χρήζονθ' ὅλως.

This, if correct, is σαφῶς ἐτά τ' εἰσάκουε: one can hardly say more than 'if correct': Kaibel thought with Hermann that it should be CTAC (στάς) εἰσάουσε.—ΖΗΘΟΙ looks like a mistake for ΖΗΘΙ: but the author of these lines cannot have thought that that would be metre, though Cougny gave it without comment. He may have intended ζῆ. Kaibel adopts Hermann's view that ΖΗ belongs to the margin and the line should begin ΘΟΥ *i.e.* θοῦ . . . καλῶς.

If αἰτούς is genuine in Crates, something (at least one iambus) must have been omitted before ἐτά: grammarians of course commonly omitted what was not pertinent in their quotations. But ἐτὰ δ' ἔστ' ἀληθῆ as the antithesis to οὐκ ἀσκήψ would be very pertinent.

W. HEADLAM.

ON ARISTOPHANES *PEACE* 990.

οἷ σον τρυχώμεθ' ἤδη
τρία καὶ δέκ' ἔτη.

Aristophanes (*Achar.* 266) accepts 431 B.C. as the date of the beginning of the war with Sparta, and the *Peace* as we have it, according to the generally accepted statement of the first hypothesis, was brought out in 421. Hence the apparent chronological difficulty in Trygaeus' reference to this interval in his address to Peace as τρία καὶ δέκ' ἔτη.

This difficulty (remarked by the scholiast and insisted on by the commentators) has been met in three ways: first, by assuming a second production of the play in 418; second, by supposing that Aristophanes is here referring to the preliminary hostilities between Corinth and Coreyra; third, by emending the text. It is possible that there was a second performance of the *Peace* in 418, but at this time there was only a nominal peace; in fact, Thucydides (5. 75) counts the period from 421 to 416 as among the years of the war. Rogers (p. xiii) goes so far as to say that 'the entire play would have been an anachronism in any other year [than 421]. Not only do all the incidental historical notices scattered throughout the

scenes . . . accord with this epoch and no other, . . . but the cardinal historical fact on which the Play itself is founded absolutely excludes the possibility of any other date.' As the second supposition, the first battle between Corinth and Coreyra occurred in 435 and the second in 432; the year required for the interval of 13 years is 434, but there is no apparent reason for dating the outbreak of the war from this year. On the whole Van Herwerden, in his authoritative edition of the play, is inclined to think that the text is unsound, but that none of the proposed corrections (including his own) is really convincing.

Before giving up the text as hopeless there is another possibility to be considered,—that Aristophanes is here using τρία καὶ δέκα as an indefinite number. There are three other places where he himself unmistakably employs the number in this sense:

Plut. 194 ἀλλ' ἦν τάλαντά τις λάβῃ τριακαὶ
δεκα,
πολὺ μᾶλλον ἐπιθυμεί λαβεῖν ἑκαὶ
δεκα.

Plut. 846 οὐκ, ἀλλ' ἐνεργίγωσ' ἔτη τριακαίδεκα

where we find precisely the same phrase as in the *Peace* passage, and

Plut. 1083 οἷκ' ἂν διαλεχθείην διεσπλεκομένη
ὑπὸ μυρίων ἑτῶν τε καὶ τρισχιλίων.

The other passages to be noted are Homer E 387 χαλκείω δ' ἐν κεράμωι δέδετο τρισκαίδεκα μῆνας referring to the binding of Ares by the sons of Aloeus, Bacchylides xi. 192 (describing the sufferings of the frenzied daughters of Proetus)

τρискаίδεκα μὲν τελέους
μῆνας κατὰ δάσκιον ἡλύκταζον ἔλαν, and

Herod. 1. 119. ἦν γὰρ οἱ παῖς εἰς μούνος, ἑτα τρία καὶ δέκα κοινὰ μάστιγα γεγονώς.

This last passage giving the age of Harpagos' son may be questioned, but as Herodotus is here probably dealing with a folk tale, it is fair to suppose that he is giving merely the concrete but indefinite form in which the popular imagination indicated a youth of considerable size. Of the same character, doubtless, is the statement attributed to the historian Chares in Gell. 5. 2. 2 *Emptum (equum Alexandri) Chares scripsit talentis tredecim et regi*

Philippo donatum. It is obvious that there would not be precise information about such a matter, and so we have the popular conception of a large sum.¹

On the supposition that thirteen was used as an indefinite number by the Greeks, the passage in the *Peace* is of course easy of interpretation. Trygaeus, speaking here in the popular way as befits his character, has no thought of historical accuracy, but when he says to Peace, 'We have been longing for you for thirteen years,' he merely desires to convey the idea that she has been absent a long time. This view is favoured by the fact that thirteen is near to the actual number (ten), since, as König has pointed out (Art. Number, Hastings' Dict. of the Bible 3. 562), this approximation, real or imagined, to the definite number is usually a characteristic of the indefinite one.

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¹ In Latin thirteen is of infrequent occurrence, but there is at least one undoubted example of its use as an indefinite number in Juv. 14. 28. Cf. Cic. *Rosc. Amer.* 20 and 99.

UNCANNY THIRTEEN.

MR. ELMORE'S collections draw attention to an interesting and, so far as I know, a neglected point. I will first add to his list some passages of which account must be taken.

Pindar *Ol.* 1. 81 *sqq.*

ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσας
μναστήρας ἀναβάλλεται γάμον
θυγατρός.

Thren. *Fr.* 135 (100).

πέφνε δὲ τρεῖς καὶ δέκ' ἄνδρας τετράτῳ
δ' αὐτὸς πεδάθη.

Both these passages refer to the same thing—the number of his daughter's suitors killed by Oenomaus of Pisa.

In the next passage the fighter succumbs to his *thirteenth* adversary.

Nem. 4. 25.

στὴν ᾧ ποτε Τροίαν κραταῖος Τελαμών
πόρθησε καὶ Μέροπας
καὶ τὸν μέγαν πολεμιστὰν ἔκπαγλον Ἀλκωνῇ

οὐ τετραορίας γε πρὶν δυνάδεκα πέτρῳ
ἥρωας τ' ἐπεμβεβαῶτας ἵπποδάμους ἔλεν
δὲς τόσους.

Theocritus 15. 15 *sqq.*

ἀφ' οὗ μὲν τήνος τὰ πρόαν (λέγομεν δὲ πρόαν θῆν
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων
ἦνθε φέρων ἄλας ἄμμιν ἀνὴρ τρισκαίδεκά-
πηχυν.

In considering all the passages which are now before us it does not appear enough to say simply that *thirteen* is an indefinite number. This interpretation cannot in fact be applied to *e.g.* Chares' statement ap. Gell. 5. 2. 2 any more than to Cic. *Verr.* 3. § 184 *sq.* 'tu ex pecunia publica HS *terdecies* scribam tuum cum abstulisse fateare . . . ut HS uno nomine *terdecies* auferret.' Chares intended to state the exact sum paid for the horse and Gellius who turns the price into its equivalent in Roman money so understood him. In Cicero *Rosc. Amer.* 20 and 99 it is quite clear that the thirteen *fundi* of Sextus

Roscius' property 'which all abutted on the Tiber' is an exact number. When however we have eliminated all such cases and made due allowance for doubtful ones, enough are still left to justify Mr. Elmore's contention that thirteen is used both in Greek and Latin (for *terdecies* in Juv. 14. 28 is, as he says, an undoubted example) for an indefinite number.

But is this all? Have we here a complete account of Aristophanes *Pax* 990? I am inclined to think not; and that to the Greek fancy there was something about this numerical concept that the epithet in my title expresses. The unlucky or sinister associations which we, or some of us, attach to *thirteen* seem traceable in the folk lore precept of Hesiod

μηρὸς δ' ἰσταμένου τρισκαίδεκάτην ἀλέασθαι
σπέρματος ἄρξασθαι, φντὰ δ' ἐνθρέψασθαι
ἀρίστη. *op.* 780 sq.¹

The majority of the passages cited by Mr. Elmore or myself, in which this number is either loosely used or may be mythical, deal with incidents hurtful or unpleasant to man; and the inference seems warranted that thirteen was a Greek expression for an indefinite number with a sinister tinge.

With ordinary indefinite numbers the employment of the numeral is symbolic. It means a number covered by the numerical

¹ The sixteenth is the exact reverse in both respects; *ib.* 782 sq. μάλ' ἀσύμφορός ἐστι φντοῖσιν, ἀνδρογόνος δ' ἀγαθή.

group. When Homer uses 'ten' as the number of the tongues that he should have to do justice to his theme, he chooses a 'round' number, or more strictly a familiar group of units, to show that he wants 'ten, more or less' or that ten will do. But the use in 'thirteen' appears to have a different origin. The numeral does not stand for a familiar group nor does 'thirteen' in this sense mean 'thirteen, more or less.' But both its use and its nuances appear explicable if we analyse it as a group *and* a unit, 12 + 1, and suppose that by the addition of the unit the number seemed to the popular fancy to break out into a new series and escape by the opening of a door, as it were, into the indefinite. It would thus belong to the same type as the popular expression 'a year and a day.' It is also possible to analyse it as 10 + 3, the sum of two numbers each used indefinitely. To this double indefiniteness it would then owe its peculiar character.

The subject of indefinite numbers is a fascinating study, but one which tempts to hasty generalisation. As a warning against considering an instance out of its environment I will add a striking contrast in actual usage. A little girl I know when between two and three years of age was looking at a crowd of boys in their playground. 'Look!' she cried 'two boys, mamma!' But her mother's favourite expression for an indefinite number is *fifty million*.

J. P. POSTGATE.

NOTE ON PLATO *REPUBLIC* 566E.

Όταν δέ γε, οἶμαι, πρὸς τοὺς ἔξω ἐχθροὺς τοῖς μὲν καταλλαγῇ, τοὺς δὲ καὶ διαφθείρῃ, καὶ ἡσυχία ἐκεῖνον γένηται, πρῶτον μὲν πολέμους τινὰς αἰεὶ κινεῖ, ἢ ἐν χρεῖᾳ ἡγεμόνος ὁ δῆμος ἦ.

Simple as this passage appears, its true meaning has apparently been missed by all the interpreters whom I have consulted. Jowett translates: 'But when he has disposed of foreign enemies by conquest or treaty, and there is nothing to fear from them, then he is always stirring up some war or other,' etc.

Stallbaum writes: 'Ubi quod attinet ad externos hostes,' etc. Adam renders: 'In his relations to foreign enemies,' etc. But nothing has been said of any foreign

enemies (hostes, πολέμοι), and it is surely a lame and illogical sequence to say that after Peisistratus or Napoleon has disposed of all foreign wars he proceeds to stir up foreign wars. The meaning required is rather: 'After he has disposed of his own (political) enemies abroad (who have gone into exile) by agreements with some and actual (καὶ) destruction of others,' etc. And this meaning is given by the almost technical sense of ἔξω which seems to have been overlooked in this connection. In Greek political parlance οἱ ἔξω are the party in exile. Cf. Thucyd. 4.66 οἱ δὲ φίλοι τῶν ἔξω, and 8.64 καὶ γὰρ καὶ φνγὴ αὐτῶν ἔξω ἦν.

Similarly in Sophocles, *Oedipus at Colonus* 426, the expression οὐξεληλυθώς exactly

corresponds to the *fuor usciti* of Florentine and Italian party strife. Now we are told in 566A that the tyrant himself is an exiled demagogue who has returned βία τῶν ἐχθρῶν. These ἐχθροί will naturally go into exile in turn with the wealthy μισόδημος who, Plato tells us, φεύγει, οὐδὲ μένει. It is this φυγή ἐξω to borrow the Thucydidean phrase, composed of his personal and political enemies against which the new tyrant first secures himself by bargaining with them or destroying them. Then he is ready πολέμους τινὰς ἀεὶ κινεῖν.

This interpretation, it may be observed, deprives of all basis Prof. Butcher's con-

jecture (Demosthenes, p. 68, n. 1) that this passage is imitated by Demosthenes in *Olynthiac* 2. 20. 21: 'So too with States and sovereigns; so long as they carry on war abroad, their defects escape the general eye; but once they come to grapple with a frontier war, everything is revealed.' The two passages have nothing in common except the word ἐξω, which in Demosthenes goes with the verb and denotes a war waged at a distance from the frontier (of Attica) as opposed to one on the frontier; but both are foreign.

PAUL SHOREY.

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A MARVELLOUS POOL.

AMONG the wonders of the world, there is a tiny pool in Sicily near Gela which objects to being bathed in: Aristot. *Mirabil.* p. 38 Westermann 'according to Polycritus, λιμνίον τι ἔχον ἀσπίδος ὅσον τὸ περίμετρον . . . εἰς τοῦτ' οὖν ἐάν τις εἰσβῇ λούσασθαι χρεῖαν ἔχων, αὐξέσθαι εἰς εὖρος, and will continue widening enough to take 50 men: ἐπειδὴν δὲ τοῦτον τὸν ἀριθμὸν λάβῃ, ἐκ βάθους πάλιν ἀνοιδοῦν ἐκβάλλειν μετέωρα τὰ σώματα τῶν λουομένων ἐξω ἐπὶ τὸ ἰδαφος . . .' Sotion *ib.* p. 188 περὶ Γέλαν τῆς Σικελίας ἐστὶ λίμνη ἣ Σίλλα καλουμένη, ἐλαχίστη τὸ μέγεθος, ἥτις τοὺς ἐν αὐτῇ λουομένους εἰς τὸ ξηρὸν ἐκρίπτει ὥς ἀπ' ὀργάνου τινός, ὡς φησιν Ἀριστοτέλης. Tzetzes *Chil.* vii. 670 preserves verses on the same: καὶ Φιλοστέφανός φησιν ἔτερα μὲν μυρία | καὶ Σικελῇ γῇ ῥίπτουσιν λίμνην τοὺς λουομένους.

γαίῃ δ' ἐν Σικελῶν Τρινακρίδι χεῦμα λέλειπται
αἰνότατον, λίμνη, καὶ εἰ οὐκ ὀλίγη,
ἔχειρον δίνης τῆσιν, ὃ πρὶν ποσὶ παυρὰ τινάξας
ἣ δ' ἰδίως ξηρὴν ἤλασεν ἐς ψάμαθον.

Westermann l.c. p. 180 and Cougny *Anthol.* p. 598 give this in Hermann's version of it:

χεῦμα δέδευκται
αἰνότατον, λίμνη καίπερ ἐοῦσ' ὀλίγη,
ἰσχυρὸν δυνῆσιν ὃ πρὶν ποσὶ παῦρα τινάξῃς,
αἰφνιδίως ξηρὴν σ' ἤλασεν ἐς ψάμαθον.

This is likely to be right in part at least, but the phrase ἰσχυρὸν δυνῆσιν sounded odd and caused me to enquire into the readings. Kiessling p. 265 gives a woodcut to represent what he read as ἔχειρον: it is accented oxytone, and the ending looks like χορὸν. I suggest that it was ἐχθρὸν, 'hostile to bathers': what would be the dative? δυνητῆσιν does not occur, and could hardly bear the sense: but this would be even closer to the MS.

EXOPONΔINHICTHICIN

EXΘPONAINHKTHICIN

ἐχθρὸν ἀεὶ νήκτησιν 'ever hostile to swimmers.'

W. HEADLAM.

THE PERFECT SUBJUNCTIVE, OPTATIVE, AND IMPERATIVE IN GREEK.—A REPLY.

WHY Professor Harry of Cincinnati singled my *Greek Grammar* out for special criticism in the paper which he read at St. Louis last year,¹ and which, though I was present on the spot, I had not an oppor-

tunity of hearing, I do not know. For if I have sinned, I have sinned in company with the whole tribe of Greek grammarians, according to his own showing. However I am grateful to him for calling attention to the omission of the word 'rare' over the

¹ Printed in the *Classical Review* of October.

forms of the Perfect Subjunctive and Optative in my *Grammar*, and indeed in all¹ grammars, and also for raising the question whether these forms and that of the Perfect Imperative (which I have called 'rare') should not be altogether omitted. I, at any rate, have entire sympathy with the movement, which is growing in favour, for abolishing from our grammars all bogus forms; and I have done my best, according to my lights, to aid that movement. Even more important than the omission of isolated forms of rare occurrence is the simplification of grammar by the omission of whole paradigms which are unnecessary; and if Prof. Harry will look at my classification of the third declension of nouns he will find that I have reduced the number of paradigms by about one half. But can we dispense with the Perfect Subjunctive and Optative? I wish we could, and personally I should have no great objection to their disappearance. Yet I would urge two considerations on the other side. (1) Rare as these forms undoubtedly are, they occur in books commonly read in schools. When a boy comes across *βεβήκη* in the *Iliad* or Sophocles (*Electra* 1057, *Phil.* 494), or *ἰσβεβλήκειν* in Thuc. ii. 48. 2, or *πεποιήκει* in Thuc. viii. 108. 1, or *ἐμπεπτώκει* in Xen. *Anab.* v. 7. 26, he will be puzzled if no such forms are recognized in his grammar—puzzled not so much by the forms themselves as by the apparent defectiveness of the grammar. (2) A more important consideration is that, paradoxical as it may sound, it is in reality easier to learn these perfectly regular forms than not to learn them. To remember that a perfectly regular formation which one expects does not exist is harder than to take it in one's stride. Witness the difficulty which pupils find in avoiding a Future Subjunctive, which they expect to find side by side with the Future Optative; or the difficulty of remembering the non-existence of certain Principal Parts of verbs.

On p. 351 Prof. Harry brings a different charge against the grammarians. 'They invariably—German, French, Italian, English—attempt to give the *force* of the perfect in translation.' I suppose he means that they translate the Perfect Subjunctive and Optative by Perfects in English. This charge is surely overstated. I, at any rate, have not only been careful to avoid all translations of these forms in my paradigms, but have also added explicit statements to the effect that the Greek Perfect is often

equivalent to a Present in meaning (e.g. p. 47, p. 282, p. 296 'The Perfect Imperative Active is unusual, except in verbs whose Perfect is a simple Present in meaning'; cf. the table of the Subj. and Opt. on p. 294). When Prof. Harry goes further than this and denies that the Perfects Subj. and Opt. ever have Perfect meaning, just as *ἔστίκη* is not a Perfect in sense and *ἦκη* not a Present, my scholarship is not sufficiently advanced to enable me to follow him. I should say that in *ἐλέχθη ὑπ' αὐτῶν ὡς οἱ Πελοποννήσιοι φάρμακα ἰσβεβλήκειν ἐς τὰ φρέατα* (Thuc. ii. 48) the Perfect Opt. distinctly denotes completion of the action; it represents in oblique form the meaning 'have thrown' not 'throw': so too the *ἐμπεπτώκει* of Xenophon and the *πεπλήγη* of Aristophanes (*Birds* 1350) and the *πεποιήκει* of Thucydides (viii. 108). That no Greek Perfect, whether Subj., Opt., Imperat. or Indic., ever denotes *past time* (a very different matter) is of course obvious.

I do not feel certain that Prof. Harry's lists are complete; at any rate I can at once supply him with two examples which he has forgotten: *πεποιθόην* in Aristophanes (*Acharn.* 94C) and *ἐδηδοκοίην* quoted by Athenaeus from Cratinus. A complete list, arranged in tabular form, would be useful.

Prof. Harry challenges the whole principle of parallelism in the treatment of Greek and Latin grammar; and no doubt there is a kind of parallelism which means mechanical uniformity and against which I should be the first to protest. But I have yet to learn that the method as applied by me is open to objection; as at present advised, I think it both useful and scientific. At any rate a principle which has been adopted (after the appearance of my *Parallel Grammar Series*) by the highest educational authority in Germany—the Ministry of Education—cannot be disposed of with a sneer. Parallelism ought to mean simply what the German *Lehrpläne* of 1891 call 'die thunlichste Uebereinstimmung der griechischen Grammatik mit der lateinischen' (p. 28); the same principle is maintained ten years later in the words 'Bei der Wahl der [griechischen] Grammatik ist darauf zu achten dass ihr syntaktischer Aufbau mit der daneben gebrauchten lateinischen Grammatik im wesentlichen übereinstimmt' (*Lehrpläne* of 1901, p. 33). The Greek tense which is most parallel to the Latin Perfect is the Aorist; and I have so treated it throughout my *Grammar*.

E. A. SONNENSCHN. E.

BIRMINGHAM, Oct. 13th.

¹ I am told that Wordsworth's *Greek Grammar* is an exception.

PRONUNCIATION OF Δ, Θ, ΟΙ, AND THE ASPIRATE.

IN Astypalaea the local pronunciation of δ is dz, and of θ a true dental t, not cerebral, followed by a distinct aspirate (= Sanskrit th). θ is thus pronounced, not only before a vowel, where it is easy (as in *θέλει*) but before a consonant (as in *άνθρωπος*). The initial aspirate is also heard sometimes at the beginning of a phrase (as in *ώρα καλή*), and occasionally where it should not be (as in the phrase *ἀπὸ δῶ, ἀπὸ κεῖ* 'this way and that way'). The last peculiarity I have heard in Patmos and elsewhere; it is sporadic, and is not realized by the speakers. I have not heard dz=ζ or th=θ anywhere else, and was not prepared to hear these sounds, but there is no possible mistake; they are regular amongst the women, and the men may be heard sometimes to laugh at them: 'women don't travel, you see,' as one of them said to me. This dialect also

preserves the diphthong οι in the phrase οἷος κί ἂν εἴνε 'whoever it may be'; the first word is pronounced *όγιος* with the usual very soft γ.

The only printed documents in the dialect of Astypalaea are eleven folktales in Pio's *Contes Populaires grecs* pp. 80-192 (Copenhagen, 1879). These were written down by an educated Astypaliote, and not very accurately. He represents θ sometimes by the tenuis τ, sometimes by θ.

There are many other peculiarities in this dialect, and a great number of ancient words still in use which have disappeared elsewhere (e.g. *λίμνη*, *ληνός*, *ἀντιά=άνοπη*). This is to be explained by the isolation of the community, which is out of the commercial track, not visited by steamers, and offers no attractions to the tourist.

W. H. D. ROUSE.

REPRÆSENTATIO TEMPORUM IN THE ORATIO OBLIQUA OF CAESAR.

(See p. 213.)

A re-examination of the two histories has shown that Mr. Savundranāyagam's lists, especially in the *Bellum Gallicum*, would be more useful for some further enlargements. The following supplement is accordingly appended. The passages included in it are in the subsequent discussion distinguished by an asterisk. The others are to be sought on pp. 208-213 of the first article.

B.G.

- I. 2. §§ 1, 2 (S) After *persuasit*.
3. § 6 (S) After *H.P. probat*.
16. § 6 (M) After *H.P. accusat*.
26. § 6 (S) After '*litteras nuntiosque misit*.'
42. § 1 (S) After *H.P. 'legatos ad eum mittit*.'
47. § 1 (S) After *H.P. 'legatos mittit*' (a l, *misit* β V).
- II. 1. §§ 1-3 (S) After '*litteris certior fiebat*.'
5. §§ 2, 3 (P) After *H.P. docet*.
- III. 5. § 2 (S) After *H.P. 'unam esse spem salutis docent, si eruptione*

facta extremum auxilium experientur.'

- IV. [6. § 3 (S) After *cognovit*].
27. § 1 (S) After *polliciti sunt*.
- V. 6. §§ 5, 6 (S) After '*metu territare (coepit)*.'
26. § 4 (S) After *conclamaverunt*.
34. §§ 3, 4 (S) After *H.P. 'pronuntiari iubet*.'
52. § 6 (P) After *H. P. docet*.
53. § 6 (S) After '*certior factus est*.'
56. §§ 4, 5 (P) After *H.P. pronuntiat*.
- VI. 1. § 2 (S) After *H.P. petit ut* (Meusel conjectures *petiit*).
29. § 5 (P) After *H.P. monet ut*.
32. § 1 (S) After '*legatos miserunt*.'
- § 2 (S) After *imperavit* —*negavit*.
- VII. 26. 3 (S) After *petierunt ne*.
44. §§ 3-5 (S) After '*constabat inter omnes*.'

71. §§ 2-4 (P) After *H.P.'s* (§ 2 *possent a V*).

89. 1, 2 (P) After *H.P. demonstrat*.

B.C.

II. 42. § 4 (P) After *H.P. confirmat*.

The primary object of the inquiry was *Oratio Obliqua* in its developed and continuous form. Herein the consideration of single sentences in direct dependence on a verb of saying asking or commanding (or prohibiting) was not obviously included. Furthermore, Caesar not unfrequently breaks up what might have been a continuous indirect narration by the insertion of a verb of saying or the like; see, for example, *B.G.* *VII. 71. §§ 2, 3, 4. To omit all reference to such cases was neither possible nor advisable: on the other hand, to include them all would have burdened the investigation unnecessarily. The number given, it is believed, will be sufficient to be instructive. Examples of what is conveniently denominated 'Virtual' *Oratio Obliqua* have not been regarded, nor have passages of Actual *Oratio Obliqua* been included which did not happen to contain a finite verb.

PART II.—EXAMINATION OF THE MATERIAL.

§ 1.—Retention of Secondary Tenses.

The examination of the material must start with the observation of what Professor Conway has justly called an 'elementary precaution.'¹ It is nearly thirty years since my attention was drawn to its neglect by professed or occasional exponents of Latin grammar. I was struck by a remarkable comment in Seeley's edition of Livy I. on the passage quoted in the *New Latin Primer* at the place cited by Prof. Conway. At I. 51. 4 Livy has [Tarquinius Turnum] 'ait adgressurum fuisse hesterno die in concilio: dilatam rem esse quod auctor concilii afuerit quem maxime peteret,' and Seeley commented as follows 'quem maxime peteret] We expect "petat" or "petierit". This is the only imperfect in the passage. It is not easy to trace, as W. tries to do, any motive for the change of tense.' 'W.'s

¹ 'In order to understand a Tense in Or. Obliqua it is absolutely necessary to consider what it represents in the Or. Recta—an elementary precaution which Draeger and others have singularly disregarded though it seems to be implied for instance by Postgate *N.L.P.* § 430 (10).' On the Variation of Sequence in *Oratio Obliqua*, Appendix II. to his edition of Livy II., p. 189 and footnote.

(Weissenborn's) attempt is as follows 'Das Imperf., das einzige in der Rede, stellt seine Person in den Hintergrund; die Praesentia rücken, wie in Orat. recta das Praesens hist., die Sache näher, stellen sie als bedeutender dar oder bezeichnen ähnliche Nüancen des Gedankens.' On this passage I had noted that the reason why *peteret* was 'the only imperfect in the passage' in *Oratio Obliqua* was that it was the only imperfect (*petebat*) in *Oratio Recta*. Seeley's note (possibly corrected in the third edition which I have not seen) was published in 1874. But in 1905 Prof. E. B. Lease, in his edition of Livy Books I, XXI, XXII (*Gildersleeve-Lodge Latin Series*), still writes 'afuerit] cf. 'audierit,' l. 28; 'habuerint,' l. 386 and 'uenerit,' l. 1439. *peteret] the tense is influenced by 'dilatam esse' (my italics)*. I have no desire to dwell on the point. So I will simply set out in full from Prof. Lease's text the second of his citations. I. 11. 8, 9 'additur fabula, quod uulgo Sabini aureas armillas magni ponderis brachio laeue gemmatosque magna specie anulos habuerint (O.R. habuerunt), pepigisse eam quod in sinistris manibus haberent (O.R. habebant); eo scuta illi pro aureis domis congesta. sunt qui eam ex pacto tradendi quod in sinistris manibus haberent directo arma petisse dicant et fraude uisam agere sua ipsam peremptam mercede.'

This inquiry will not then concern itself further with the cases in which, the tense of a finite verb being Secondary in *Oratio Recta*, its tense is naturally Secondary in *Oratio Obliqua*. But some examples are appended:

B.G. II. 14. § 4 *fuisse* (O.R. *fuissent*)—*intellegerent* (O.R. *intellegebant*)—*intulissent* (O.R. *intulissent*). V. 27. § 6 O.R. 'hic est dictus dies ne qua legio—uenire posset.' VII. 5 § 5 O.R. 'id consilii fuisse cognouimus ut si—transissemus, una ex parte ipsi altera Aruerni nos circumstiterent.' 38. 5 'equites Aeduarum interfectos quod collocuti cum Aruernis dicerentur' (O.R. *dicebantur*). [The (S) after the reference on p. 211a should be deleted.] 41 § 2 'summis copiis castra oppugnata sunt cum—succederent—defetigarent, quibus—esset (or erat)—permanendum.' *B.C.* I. 7 § 2 'nouum in r.p. introductum exemplum ut notaretur; 22 § 5 'cuius orationem Caesar interpellat se non malefici causa ex provincia egressum' (O.R. *egressus sum*) 'sed uti se a contumelis defenderet' (O.R. *me defenderem*) e.q.s., 32 § 2 O.R. 'fui contentus eo quod omnibus ciuibus patebat,' e.q.s. § 5 O.R. 'postulabant—recusabant—malebant.' And *B.C.* I. 7. 5,

where the sequence of *darent* after the perfect tense (O.R. *est decretum*) is quite in order.

§ 2. Form of Introducing Verb.

Amongst the factors determining the tense of a verb in Oratio Obliqua the tense in which it would presumably have appeared in Oratio Recta may not improperly be considered principal. The most important of the accessory factors is the form of the verb or phrase which introduces the indirect narrative.

We may distinguish three varieties :

A. Forms associated in common usage with Present Time.

B. Forms associated in common usage with Past Time.

C. Forms with neutral or conflicting associations.

A. The chief, in fact the only one, of these forms is the HISTORIC PRESENT INDICATIVE. Those who have realised the powerful influence which the tense of the chief verb of a principal sentence in Latin exerts upon that of the chief verb in subordinate ones will feel no surprise that in over sixty¹ cases of a total number of between eighty and ninety, the sequence after a Historic Present is Primary.

B. After (i) the *Imperfect* and (ii) the *Aorist Perfect* (the Perfect Proper being precluded by the conditions of the case) the sequence is predominantly Secondary, nearly sixty cases out of a total of between seventy and eighty.¹

(iii) After the HISTORIC INFINITIVE the sequence is Secondary. The actual cases in Caesar are too few (*B.C.* I. 64 and III. 12) to warrant an immediate deduction. And it is true first that Primary tenses may follow this form (*Ter. Eun.* 619) and secondly that it alternates with the Historic Present, which we have seen prefers the Primary Sequence, in, e.g., *Sallust Cat.* 60. §§ 2-4, *Livy* I. 41. 1. But a consideration of the usage of *Sallust*, which presents Secondary Sequence in *Cat.* 27. 2, 40. 4, 54. 4; *Iug.* 30. 3, 36. 2, 45. 2, 51. 4, 55. 3, 58. 3, 64. 2, *ib.* 5, 67. 1, 74. 1, 88. 2, 91. 1, 93. 1, 96. 2, 107. 3, and perhaps other places with no example noted on the other side, seems to justify this conclusion.

(iv) This conclusion agrees with the fact that COEPI with the Infinitive, a form whose

usage has recognised kinship with that of the Historic Infinitive (cf. Wöflin *Archiv* x. pp. 177 *sq.*, 181), also has Secondary Sequence in four passages *B.G.* I. 20,* V. 6, *B.C.* I. 86, II. 28. So in *Sallust Cat.* 31. 7, 40. 2.

C. Under this head are included phrases like '*haec fuit oratio*,' *B.G.* IV. 7 with Primary Sequence, but '*mandata remittunt quorum haec erat summa*' *B.C.* I. 10, compare *ib.* III. 57 and (with MS. variation) III. 10, with Secondary Sequence. The difference between *B.C.* I. 8 '*habere se—mandata demonstrat*' with Primary and *B.G.* I. 35 '*cum his mandatis mittit*' with Secondary Sequence may perhaps be sought in the fact that '*habere se demonstrat*' distinctly suggests a present '*habeo mandata*,' whereas the *H.P.* in the latter place is weak and formal. The tenses in *B.C.* III. 33 after '*litterae redduntur a Pompeio*' are (see below) the usual ones in a command.

§ 3. Retention of Primary Tenses for intrinsic reasons. In Climax and Universal statements.

Attempts have naturally been made to find intrinsic reasons for the appearance of Primary Tenses in Oratio Obliqua where Secondary might have been expected, and the reason usually chosen is the greater vividness of such tenses which fits them for conveying emphasis of various kinds. The proper limitations of such a procedure can only be ascertained by a detailed examination for which here there is no space. But that we should exercise great caution in construing a difference of tense into a difference of sense is shown by the fluctuations in set collocations such as '*mittit qui dicant*' or '*dicerent*.' In this regard it is instructive to compare *B.G.* I. 7 '*mittunt qui dicerent*' and IV. 11 '*mittit qui nuntiarent*' with *B.C.* I. 17 '*mittit qui orent*' and the varying sequence in *B.G.* I. 7, II. 3, I. 26.

A suggestion of Mr. Savāndranāyagam's that Primary Tenses are employed to mark a Climax in a speech as in *B.G.* I. 40. 7, IV. 16. 7, VII. 20 and 29, deserves a particular mention.

A recognised use of the Primary Tenses is the one in *General Maxims* or *Universal Statements*, and so Mr. Savāndranāyagam would explain the change to Primary Tenses in *B.G.* VII. 29; and the same may perhaps be seen in *B.G.* I. 14 § 5 (where the Secondary is not resumed after it has once been dropped). Mr. Savāndranāyagam cites also *B.G.* I. 14, 7, *consuerint* following on

¹ Exact statistics are intentionally avoided. The mixed cases are reckoned as exceptions.

respondit, I. 44, 2 and *B.C.* I. 67. 3 *consueverit* and 4 *soleant*, where, as in *B.G.* I. 14. 5, no Secondary Tenses follow. On *B.G.* VII. 32. 3 I shall comment below.

§ 4. *Deficiencies in the Subjunctive Tense System. Future Perfect and Future.*

The deficient tense system of the Subjunctive makes it inevitable that in the distribution of the uses of the tenses in subordinate or accessory clauses *Oratio Obliqua* should differ from *Oratio Recta*.

Prof. Conway, *l.c.* p. 188, lays down, as a general principle which represents Livy's use, that 'in passages of *Oratio Obliqua* in which Livy is using Primary Tenses after a Past governing Verb where a change of Tense is unavoidable (as in converting the Imperative and the Future of the *Or. Recta*) there Livy's usage varies; but the Tense chosen is most often Secondary: e.g. I. 40. 3.'

To take the Futures first, the Future Perfect stands on a somewhat different footing from the Future Simple, inasmuch as the only forms available for *Oratio Obliqua* (3rd person singular and plural) are identical with those of the Perfect Subjunctive and might therefore be 'retained.' Taking examples from the first book of the *B.G.*, we find the Secondary tense (Pluperfect) in 13. 3, 35. 4, 36. 5, 44. 13, and the Primary one (Perfect) in 14. 6, 31. 15, 44. 12. The last passage is interesting. When Ariovistus is threatening Caesar with punishment, he uses the Primary tenses (Present in 11, Perfect in 12), when promising him rewards, the Secondary one (13). And it may be contended that in the first case the more vivid tense is the more natural.

For a Future Simple of O.R. we have a Secondary Tense in *B.G.* I. 13. 3, 4, 35. 41, 36. 5 and a Primary one in I. 14. 6, 44. 11. Also in 40. 15, where however the choice of *sequetur* for the future enables *dubitaret* (O.R. *dubito*) to be used without ambiguity for the present.

So far then as these two tenses go, the usage of Caesar appears to be irreducible to general rules, and inasmuch as some further uncertainty is induced by the fact that in certain uses the O.R. might show a Subjunctive, it seems unprofitable to pursue the inquiry further.

§ 5. *'Adjustments.'*

It would appear that accommodations or adjustments in the expression, induced by the unconscious desire to eke out the Subjunctive's scanty apparatus of tenses, are

more common than has hitherto been supposed.

(i) *Present Subjunctive.*

To *B.G.* I. 40. 15 I have already referred. In *B.C.* I. 26. 4 the change from 'ut *conloqueretur* postulat' to 'si *sit* potestas facta' may be reasonably ascribed to a wish to sharpen the expression of the future sense. So probably also in I. 11. 2 'iturus *sit*.' Compare *B.C.* I. 85. 12 'si id *sit* factum.'

(ii) *Pluperfect Subjunctive.*

It is now well recognised that Latin uses the Pluperfect Indicative to mitigate, as it would seem, the ambiguity caused by the confusion of the Aorist and Perfect forms. If this motive was operative in the Indicative, it should be stronger in the Subjunctive, practically the only finite mood of *Oratio Obliqua*, inasmuch as the Perfect there had, as a representative of future perfect time, an additional function to discharge.

Accordingly where an action is marked as prior to another action, or where there is a definite sense that it is remote in the past, we must not expect the Perfect but the Pluperfect. So we should explain the 'suscepisset' of *B.C.* I. 30. 5, the Pluperfects of *ib.* 32. §§ 3, 4, and 6 (where the 'paulo ante' should be observed), 74. § 2, II. 21. 1 and the noticeable 'consuessent' of *B.G.* VII. 32. 3. The 'confirmassent' of *B.C.* II. 34. 5 may be due to the same cause; it is however sufficiently explained by its dependence on the Perfect Participle *elocutus*.

In *B.C.* II. 25. 6 and III. 13. 3 the design being to emphasise the completion of the act rather than its future character, the Pluperfect is preferred to the Perfect. And on this ground *perequitas* seems preferable to *perequitarit* at *B.G.* VII. 66. 7. It must be admitted that *B.G.* *I. 42. 1 cannot thus be explained.

In *B.G.* I. 40. 7 the MSS. vary between *superarint* (the α family) and *superassent* (the β family). But the former is preferable not only because the latter may well have come from *superassent* in § 6, but because there is a manifest economy in using one tense for the recent victory of the Helvetii and another for the remote defeat of the Cimbri and Teutones. In II. 4. 2 on the other hand the Belgae's repulse of these hordes is the more recent and their expulsion of the Galli from their territory the more ancient event. Hence the *prohibuerint* of α is preferable to the *prohibuissent* of β .

The need for special discrimination having passed, *sumerent* (§ 3) returns to the Secondary Sequence.

§ 6.—*Commands and Prohibitions.*

The usual practice of Latin is no doubt to use the *Imperfect Subjunctive* (with or without *ne* as the case requires) in the reports of speeches. The examples in Book I. of the *B.G.* are 7. 6, 13. 4, 5, 7, 26. 6, 35. 3, 36. 7, 42. 4, 43. 9. But the *Present* is also found: III. 8. 5, IV. 7. 4, V. 41. 8, 46. 4, VI. 23. 7.

This preference is not due to any absence of the Imperative from *Oratio Obliqua*. It appears to be due to the instinctive feeling of language that commands belong to a different mental region from statements, and that it is a much heavier tax on the imagination to represent a past command or wish as present than so to picture a past scene with its accessories. If in commands the *Present* is a sort of *tour de force* we advance a step towards understanding the variation in *B.G.* V. 58. 4 'unum omnes *peterent* Indutimarum *neu* quis quem prius *uulneret* quam illum interfectum uiderit' and VII. 86. 2 'imperat si sustinere non possit deductis cohortibus eruptione *pugnaret*; id nisi necessario *ne faciat*,' the action that was *not* to come off being allowed the *Present*. This suggestion is not inconsistent with the theory, which is no doubt the first to occur to us, that the Primary Tense expresses both in negative and in positive sentences some sharpening of the emphasis.

A noteworthy case of preference for the Secondary tense in a wish or prayer is the *cogerentur* of *B.G.* VII. 15. 4 depending on a *H.P.*, corresponding to a *cogamur* of the *O.R.* and immediately following a *Present quae sit*.

§ 7. *Vellet* (-ent) and *velit* (-int).

It seems worth while to examine the details of some one special case of variation, and the two verbs of the heading offer themselves as suitable for the purpose.

The *Imperfect Subjunctive* depends on a Secondary Tense in *B.G.* I. 7. 6, 14. 3, 28. 1, 30. 4, 31. 2, 36. 1, 7, 44. 8, 13, IV. 23. 5, V. *26. 4, 43. 6 (*coepti*), VII. 16. 2, 27. 1, 38. 4, *B.C.* I. 2. 2, II. 35. 2, 44. 3, III. 1. 4, 6. 1, 17. 4, 19. 3, 23. 3, 78. 4, 89. 4, 5, 108. 2: 27 cases, *B.C.* II. 29. 3 being omitted as corrupt. In one place, *B.G.* *I. 47. 1, it follows a *H.P.* Cf. *B.C.* I. 18. 1.

The *Present Subjunctive* follows a *H.P.* or what may be a *H.P.* (for it must be remembered that in certain verbs of the third conjugation the *Present* and *Perfect*

third persons singular agree in form) in III. 8. 5, 18. 2, 26. 1, V. 2. 3, 41. 6, 51. 3, VII. 31. 4, 45. 7, 89. 2. *B.C.* I. 1. 2, 4, III. 62. 3, 82. 1: 13 cases.

The *Present* follows a Secondary Tense in *B.G.* I. 14. 5, 34. 2, 43. 8, IV. 8. 3, V. 27. 9, 36. 2, 41. 8, VI. 23. 7: 8 cases. Of these, *B.G.* I. 34. 2 and V. 27. 9 may be explained as emphatic futures, and *B.G.* I. 14. 5, and 43. 8 as general statements; V. 36. 2 and 41. 8 follow *respondit*, VI. 23. 7, *dixit*, and IV. 8. 3 '*exitus fuit orationis*.' For the Primary Sequence here no particular reason can be discerned; and in the face of *B.G.* VI. 14. 4 'id mihi duabus de causis *instituisse* uidentur quod neque in uulgum disciplinam efferri *uelint* neque' etc., where the *Imperfect* would seem more natural, it seems better to suppose that, whereas Caesar felt that *uellet* (-ent) should be limited to relations with the Aorist (for *B.G.* I. 47. 1 comes in a Secondary Sequence already established), he did not feel the same about *uelit* (-int). And the reason perhaps was this, *velim* is by form an optative; and as such it may have retained some traces of the freer undetermined use which we find in ancient Latin and the earlier usage of the parallel Greek optatives.

In *B.G.* I. 44. 4 *a*'s '*experiri uelint*' and '*si pace uti uelint*'¹ is diplomatically preferable to the '*uellet*' and '*si pacem mallent*' of β . Whether in *B.G.* VI. 9. 7 we should read '*si uelit dari, pollicentur*' with β , or '*si uellet, dare pollicentur*' with *a* has been disputed. But the balance of considerations, which we have pointed out, inclines to the former reading.

§ 8.—*Manuscript Discrepancies.*

To some of these no one acquainted with the habits of Latin scribes will attach the slightest importance. Such are the variants *possit, possint*: *posset, possent* at *B. G.* I. 17. 1, V. 46. 4, VII. 5. 2, 20. 5, 10, and at I. 17. 3 the editors do well to accept Hotman's *possint* for the MS. *possent*. In a few cases the variation is greater. The β family has the Secondary Tense in I. 40. 7, 44. 12 and II. 4. 2 already dealt with. In II. 4. 4 '*pollicitus esset*' β seems less natural than '*pollicitus sit*' *a*. On the other hand in III. 8. 4 β has '*malint*' against *a*'s '*mallent*,' in VI. 9. 7 '*uelit*' against *a*'s '*uellet*' and in VII. 66. 7 '*perequarit*' against *a*'s '*perequasset*.' In VII. 66. 4 β and one MS. of the *a* family have rightly

¹ In the quotation on p. 210 the reading given is *a*'s; but the comma is misplaced.

'*adorirentur*,' the rest vary between *adorientur* and *adoriantur*. In V. 29. 6 β has 'si nihil *sit*—*consentiat*' and a '*esset*—*consentiret*.' If we must choose between α and β here, β 's readings are preferable. But I conjecture that their disagreement means that both have preserved and both corrupted part of the truth and that Caesar wrote 'si nihil *esset* durius nullo cum periculo ad proximam legionem peruenturos: si Gallia omnis cum Germanis *consentiat*, unam esse in celeritate positam salutem.' For Titurius desires to insist on the last—the dangerous alternative. This releases the Imperfect in the next section 'Cottae atque eorum qui *dissentirent* (O.R. *dissentiunt*).' *I. 47. 1 seemingly has already been given as the only case where *uellet* follows a *H.P.*, and so β 's *misit* may be right, cf. *I. 26. 6, and *mittit* have come from *42. 1. On the other hand *uellet* may simply have followed the sequence of '*coepit* *essent*,' which may be a Pluperfect of Emphasis. The character of the evidence is not such as to warrant us in changing Primary Tenses to Secondary where the MSS. give no variant, as Meusel does, for example, at I. 34. 3 and 43. 7.

§ 9.—General Observations.

The foregoing review does not profess to have provided a simple and unerring answer to the question: 'Would Caesar in a given context have used a Primary or a Secondary Tense?' It contents itself with having traced the considerations by which in the main his choice would be, whether consciously or unconsciously, determined. Whenever there is still admitted fluctuation in the usage of a language or in other words whenever the associations of syntactical forms have not stiffened into a rigid convention, it is natural to suppose that the writer chooses the form most expressive of his meaning. This is true, but only partially true. For there is another factor—the factor of sound and in particular of *rhythm*—which, as at this time of day need hardly be shown at length, is apt to override the purely syntactical considerations, and

which, though it can receive but a bare mention here, must by no means be passed over, as it may well afford an explanation of the residual peculiarities in the tense sequences of Oratio Obliqua in Caesar.

In conclusion it seems advisable to note an inadequate or rather erroneous conception of the Oratio Obliqua, to which the current terminology, which in the above discussion it has been impossible wholly to discard, lends only too much support. Expressions like 'the conversion of Oratio Recta into Oratio Obliqua,' or 'the retention of the Tenses of the Recta' have a certain practical convenience, it is true, but no historical justification. The Oratio Recta and Oratio Obliqua are in their origins perfectly distinct. The connexion and correspondence which the mind perceives between them are the effects of usage and association. It is therefore inexact to call a form in O. Obliqua the 'equivalent' of a form in O. Recta, nor is it quite exact even to speak of them as 'corresponding.' For some expressions of O. Recta there is no 'equivalent' in O. Obliqua, and there are expressions in O. Obliqua, the 'equivalent' of which in O. Recta it is impossible to determine. And even in cases where the agreement in usage is sufficient to excuse the term, a comparison of the 'equivalents' may reveal their original diversity. Thus the ordinary expressions of a prohibition are in O. Recta *noli* with the Infinitive or *ne* with the Perfect Subjunctive, but in O. Obliqua *ne* with the Imperfect or the Present. And though for the sake of fixing our own thoughts we may say that in e.g. *B.G.* IV. 7. 4 '*uel sibi agros attribuant uel patiantur eos tenere quos armis possederint*' the tense of the *attribuite* and *patimini* of the Recta are 'retained,' it is more accurate to say that the *attribuant* and *patiantur* of an Oratio Obliqua of the present time (*iubeo*, *iubes*, *iubet*, *attribuant*) are used in an Oratio Obliqua of the past.

J. P. POSTGATE.

NOTE ON PLINY, *EPP.* III. 6, IX. 39.

THESE two letters are of some interest as throwing light on Pliny's method in editing his correspondence for publication.¹

¹ See Mommsen, in *Hermes* iii. (1869), pp. 31, 32.

In iii. 6, he requests a friend to have a base made, of whatever kind of marble he shall choose, for a certain statuette; he fails however to state the desired dimensions of the

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base, or the size of the statuette. In ix. 39, he tells another friend that he is about to rebuild a certain temple of Ceres and construct a porticus, and asks him to purchase four marble columns, of whatever kind he shall choose, and also marble for floor and walls; likewise, to buy or have made a cult statue. No dimensions are given, no estimates of the amount of marble required for floor and walls; as regards the porticus, for the design of which he would be glad of suggestions, the general lie of the land is indicated, but not by any means so definitely that an architect could go ahead and draw up plans and specifications.

Neither of these letters, then, could

actually have been sent in its present form, since neither conveys the information necessary to enable the recipient to carry out the request of the sender. How is this to be explained? I think it probable that the original letters which Pliny actually sent did give the necessary information, but that in editing the collection for publication he found it more in accordance with his canons of taste to strike out the details relating to feet and inches, which would detract from the dignity of the composition as a whole.

A. W. VAN BUREN.

*American School of Classical Studies in Rome,
October 1905.*

REVIEWS.

SHARPLEY'S *PEACE OF ARISTOPHANES*.

The Peace of Aristophanes. Edited with Introduction, Critical Notes, and Commentary by H. SHARPLEY. Edinburgh and London: William Blackwood and Sons. 1905. 8vo. Pp. 188. 12s. 6d. net.

AN edition of Aristophanes, that might rank with the great editions of Aeschylus and Sophocles, is still work that invites the attention of scholars. Mr. Neil left us the *Knights* as an exemplar; and Mr. Sharpley has done something to continue the tradition. His volume is no mere school-book: he has not, from considerations of space, burked any discussion; and he possesses a sane judgment and elegant taste which have served him in good stead. To speak broadly, the English reader will find a text based on critical principles which will approve themselves to him and a commentary sufficient to his needs, illuminating and convincing. In the Introduction is a sketch of the play with some remarks upon it, and the question of a second edition is discussed; a valuable description of the probable scenic arrangement is given, and some account of the manuscripts and their relative value.

The excellence of the work so far as it goes makes it the more regrettable that Mr. Sharpley has interpreted his duty as an editor so narrowly in one direction. He gives us nothing of the same character as

e.g. Dr. Verrall's discussions of the plots in his editions of the *Agamemnon* and above all the *Choephoroi*. It is not that Mr. Sharpley is unequipped for the task: there are hints enough to show that he 'could, an he would'; and it is in the hope that he will go on to edit other plays that the suggestion is thrown out of a fuller treatment for Aristophanes' genius, and Athenian Comedy in general. Apart from this unfortunate self-limitation, our editor is successful in calling attention to the strength and the weakness of the play; he makes us feel the intense throb of Panhellenic sympathy, the merry jollity, the passionate loyalty to Athens; though he hardly perhaps sees as clearly into Aristophanes' prejudices as did Mr. Neil—indeed he follows a little too devotedly Mr. Whibley's statements as to the poet's political views.

On the question of a second edition our editor's conclusion is that 'it is perhaps a wholesome thing that there should be a few problems in the domain of scholarship in which the evidence for and against is so equally balanced or so conflicting as to make dogmatism an impertinence.' In his discussion of the manuscripts, it is hard to resist a suspicion that the whole subject is to him somewhat wearisome: at any rate he can hardly be said to go deep enough. In considering the relation between the Ravenna MS. (R) and the Venice (V),

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although he goes to work most methodically, classifying the agreement in correct readings, and in errors, the divergence in errors, and other discrepancies, when he comes to formulate his conclusions, he does not make his account with the character of the phenomena as indicative of the archetypes that must be postulated. He does not distinguish errors that imply a minuscule source, from those that imply uncials. Nor does he always, it would appear, go back in imagination to the probable origin of errors: e.g. in line 1187 R has *ὃν ἐντεῦθεν εὐθύνας* ἐμοὶ δόσουσιν, ἣν θεὸς θέλη and V originally had the same, only the second hand replacing it by the correct *ἐρ'*. Of course, *ἐντεῦθεν* was a misreading of a perhaps barely legible *ἐρ' εὐθύν(ας)*. It is clear that in those places where all our MSS. fail us, we are not making the best use we can of our material, unless we have some genealogical scheme formulated consistently with all the phenomena observable and limiting the range of our guesses. Whether, after this is done, any places will remain that require unsupported conjecture is not yet clear: at any rate in 874 where Mr. Sharpley follows Kock in reading *ἐπέμπομεν* for *ἐπαίμεν* Βραυρωνιάδε, the commentary does not convince me. To use Mr. Sharpley's own illustration, it is not absurd to say 'we kissed her all the way to Windsor.'

In the details of the notes Mr. Sharpley is generally acute and accurate: but a few matters invite comment and correction. On lines 2 (*αὐτῷ, τῷ κάκις* ἀπολουμένῳ) and 1121 (*παῖ' αὐτὸν, τὸν ἀλαζόνα*) the appended terms of abuse are correctly taken, but a note on the use of the article would have been welcome, cf. *σὲ τὸν σοφιστὴν κ.τ.λ.* Besides it is hardly true that 'the imprecation *κάκις* ἀπόλοιτο retains its force when put into the future participle.'

One of the most useful notes Mr. Sharpley gives is that on the meaning of *εὐθύ* which he properly insists means 'right to' correcting Mr. H. Richards in *Class. Rev.* xv. pp. 443 f.

On line 108 *γράφομαι* Μῆδοισιν αὐτὸν *προδιδόναι* τὴν Ἑλλάδα most readers will be more inclined to follow Neil (who refers to Thuc. iv. 50, Plut. *Arist.* 10, Isocr. *Pan.* § 157 amongst other passages) than to believe that 'these passages have often been taken too seriously.'

There are three other places where Neil might have given our editor a hint of value. On line 125 we are told that perhaps Aristophanes wrote *τῆνδε τὴν ὁδόν* (not

ταύτην) and that this would have preserved the tragic metre. Neil rightly distinguished in Aristophanes the sense of *ὁδός* and *ὁδὲ*. In line 193 we have *ὁ δειλακρίων*, for the termination of which Neil on *Knights* 823 should be studied. And on 218 the oath might have been commented on.

Mr. Sharpley on 203 discusses the forms *οὔνεκα* and *εἵνεκα* and lightly declaring that 'few will believe that Aristophanes rang the changes' decides for *οὔνεκα* as the true Attic form with *εἵνεκα* increasing in favour in post-classical times. This seems a very indiscriminating treatment of the question. The MSS. give in Aristophanes *οὔνεκα* twenty-two times, *εἵνεκα* eight times unanimously; they disagree in five places. Similarly on 37 we are told that Dindorf's rule for Aristophanes that *ἐς* was the rule before consonants, and *εἰς* before vowels, 'has really little to support it.' Mr. Sharpley has not applied to these questions the knowledge and guidance that philologists have given us. He believes that 'the expulsion of *ἐς* from the comic dialect rests on the very strong argument that Aristophanes does not use *ἐς* before a vowel in ordinary discourse.' He dismisses as idle the notion that the avoidance of *ἐς* before a vowel can be a coincidence; he denies that the avoidance can be due to considerations of euphony; but he does not allow for the fact that early Greek developed, according to distinct laws of change, *ἐς* from *ἐνς* before a consonant, but *εἰς* before a vowel or at the end of a sentence (Giles *Manual* (2) § 248). When we remember this, we are led to examine patiently our MSS., not expecting them never to fluctuate—for their writers will have known nothing of this original difference—but prepared to give proper weight to any substantial signs that, through all the contaminations of re-copying, some evidence of the ancient distinction survived. In other words, did Aristophanes use one form consistently except in para-tragoedic and elevated passages? or had the old rule persisted to his time in even a modified degree? To tabulate the facts with Bachmann as, *εἰς* required by metre eighty times: *ἐς* required ten times: either possible forty-nine, shows little discrimination. Roughly three words out of eight in Greek begin with vowels, and if we assume that nouns are fairly evenly distributed amongst words beginning with consonants and vowels, it follows that *ἐς* will be wanted before a consonant five times to three times when *εἰς* will occur before a vowel. Now before a consonant there is no metrical

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difference between *ēs* and *eis*, so that if the original custom were still the rule of speech in Aristophanes' time and if the MSS. faithfully recorded this, we should *a priori* expect in non-elevated passages *eis* to be needed three times out of eight. In point of fact the proportion of words beginning with vowels largely exceeds this amount: *eis*, as we have seen, is necessary four times out of seven. But what is noticeable is that all this shows nothing as to whether *ēs* or *eis* should be read in the neutral position, i.e. before a consonant. No good reason¹ is yet given for ignoring the existence of the ancient custom, the persistence of which to Aristophanes' time is supported by the better MSS. These usually before a consonant give *ēs*. Mr. Sharpley indeed follows Sobolewski in arguing that 'elata vox ante consonantes non minus quam ante vocales elata manet.' But this may be seen to be fallacious reasoning from two or three English examples about which we can be certain. To pronounce 'know' as we do to-day is not over-precise: to give it this sound in 'knowledge' undoubtedly is so. We say 'menny' for 'many': but few as yet give the same sound in 'manifold.' Some dis-

¹ The argument from the fact that *eis* would be written *EC* till 403 B.C. of course involves the besetting confusion of signs and sounds. Whatever Aristophanes wrote, he and his contemporaries pronounced according to knowledge, and it is not to be supposed that only one MS. of his play—the original—was in existence till the sounds intended by his letters were forgotten. It is, besides, pure assumption that before 403 B.C. everything was written in the old alphabet.

tinguish the sense of the auxiliary 'been' by pronouncing it 'bin' from that in the substantive verb, which they make 'been.' A yet closer parallel is the distinction regularly made between 'the' before consonants and 'thē' before vowels; if we spelt phonetically, these would be seen to be as distinct as *eis* and *ēs*. It is legitimate to suppose that in spoken Greek *ēs* might be elevated before a vowel, because not regular Attic, while before a consonant it was ordinary. Mr. Sharpley is aware that Helladius vouches for the universal use of *ēs* *kópakas*, and *ēs* *μακαρίαν*. It would be interesting to know how he supposes the word can be unelevated even there.

So with *οὔνεκα* and *εἵνεκα*, it arouses suspicion when we find that *τίνας οὔνεκα* occurs within seven lines of *τοῦ δ' εἵνεκα*. Pending further research, I suggest that in the second case the sound of *τοῦ* causes it to be *εἵνεκα*, not *οὔνεκα*.

Space will not allow me to do more than mention other points. On 279 Mr. Sharpley tries to explain *ἀποστραφῆναι* from the sense of averting evil. He has of course confused it with *ἀποτρέπευ*. The Aldine variant in 313 is perfectly explicable as a 'restoration' by a modern Greek who scanned in the modern way. The MS. he copied had not got the line in sufficient preservation for copying. In 316, 326, 337, the MSS. should be followed in their *οὐ τι καί* and *μή τι καί*. In 320 why not read *ὦς*? For 556 cf. 632 and 920 ff.

T. NICKLIN.

STEWART'S MYTHS OF PLATO.

The Myths of Plato. Translated with introductory and other observations by J. A. STEWART. London: Macmillan and Co. 1905. 8vo. Pp. 532. 14s.

PROFESSOR STEWART prefixes to his chapters on particular myths an interesting introduction of some seventy pages, in which he sets forth his theory of Platonic myths in general. Although it is perhaps not very different in substantial result from views already expressed, in form and expression at any rate it has enough of the personal element to call for some analysis.

The effect intended by Plato and actually produced upon us by the myth is according

to Mr. Stewart essentially that produced by poetry.

'The essential charm of all poetry, for the sake of which in the last resort it exists, lies in its power of inducing, satisfying, and regulating what may be called Transcendental Feeling, especially that form of Transcendental Feeling which manifests itself as solemn sense of Timeless Being—of "that which was, and is, and ever shall be" overshadowing us with its presence.'

He quotes a number of passages as examples of poetry that produces this effect, notably three dealing with the subject of death (a long passage from *Adonais*, another from *Leaves of Grass*, and a short one from the *Vita Nuova*), that produce it in a way

closely parallel to the method of the myths. This transcendental feeling may (he thinks) be explained genetically

'as an effect produced within consciousness (and, in the form in which Poetry is chiefly concerned with Transcendental Feeling, within the dream-consciousness) by the persistence in us of that primeval condition from which we are sprung, when Life was still as sound asleep as Death, and there was no Time yet. That we should fall for a while, now and then, from our waking, time-marking life, into the timeless slumber of this primeval life, is easy to understand; for the principle solely operative in that primeval life is indeed the fundamental principle of our nature, being that "Vegetative Part of the Soul" which made from the first, and still silently makes, the assumption on which our whole rational life of conduct and science rests—the assumption that life is worth living. No arguments which Reason can bring for, or against, this ultimate truth are relevant; for Reason cannot stir without assuming the very thing which these arguments seek to prove or to disprove. "Live thy life" is the categorical imperative addressed by Nature to each one of her creatures according to its kind.'

On an earlier page he has already told us

'it is good, Plato will have us believe, to appeal sometimes from the world of the senses and the scientific understanding, which is "too much with us" to this deep-lying part of human nature, as to an oracle. The responses of the oracle are not given in articulate language which the scientific understanding can interpret: they come as dreams, and must be received as dreams, without thought of doctrinal interpretation. Their ultimate meaning is the "feeling" which fills us in beholding them; and when we wake from them, we see our daily concerns and all things temporal with purged eyes.'

The Platonic myth then regulates transcendental feeling for the service of conduct and science. The myths are sometimes aetiological, sometimes eschatological, sometimes both in varying proportions. Here comes in what Prof. Stewart regards as a quasi-Kantian character belonging to them—not that the expression 'quasi-Kantian' is his. In the former class of myths, the aetiological, the categories of the understanding and the moral virtues are deduced from a system of the universe. In other words, certain parts or attributes of our intellectual and moral nature are traced to their origin in the cosmos or in that which is the origin of the cosmos itself, 'a matter beyond the reach of the scientific understanding.' In the latter class what Kant calls ideas of reason, that is, soul, the cosmos as completed system of the good, and God, are represented in vision and in concrete form. It is of course not meant that the philosopher of the Academy anticipated the philosopher of Königsberg in clearly seeing and holding the famous distinction between categories of the under-

standing and ideas of reason, but Plato is held to have at least glimpses of it and to adopt it by a sort of implication.

But the question still remains, What was Plato's own real personal attitude on these points? Allowing for the poetical form into which the myths are thrown, the imaginative detail with which they are worked out, but remembering the earnest words with which their author protests that his story, or something like it, is assuredly the truth (*Phaedo* 114 D), are we to conclude that he believed in a personal God and in the personal immortality of human souls? Prof. Stewart appears certainly to hold that he did not regard them as admitting of proof that would satisfy the scientific understanding. Did he make them articles of faith as distinct from perceptions or conclusions of the reason, and admit them in that way as certain or probable? Did perhaps the emotional side of him accept what his intellect would have rejected or at least have declared unproven? If I understand Prof. Stewart aright, he holds that Plato did not really and truly believe in a personal God. Plato

'would say that what children are to be taught to believe—"that once upon a time God or the Gods did this thing or that"—is not true as historical fact. . . This fundamental assumption of life, "It is good to live and my faculties are trustworthy," Plato throws into the proposition "There is a personal God, good and true, who keeps me in all my ways." He wishes children to take this proposition literally. He knows that abstract thinkers will say that "it is not true"; but he is satisfied if the men, whose parts and training have made them influential in their generation, read it to mean—things happen *as if* they were ordered by a Personal God, good and true.'

This reads as though Plato acknowledged only a great *as if*. Yet Prof. Stewart more than once uses expressions which make me not quite sure that I have caught his real meaning. Indeed the uncertainty of what Plato believed is brought out by the difficulty of being certain what Mr. Stewart himself considers him to have believed. So again as to the immortality of the soul, which Hegel for instance maintains that Plato did not really hold, while Zeller ascribes to him a genuine faith in past and future existence. Mr. Stewart says that

'the bare doctrine of immortality (not to mention the details of its setting) is conceived by Plato in Myth, and not dogmatically': that he 'entertained a doubt at least, whether "the soul is immortal" ought to be regarded as a scientific truth': that he 'felt at least serious doubt . . . if he did not actually go the length of holding, as his disciple Aristotle

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did, that, as conscious individual, it perishes with the body whose function it is.'

But some of these expressions and still more the frequent references to the limitation of the scientific understanding leave us after all in some perplexity. Plato may have done any one of three things. He may have accepted the beliefs, or have rejected them, or have hesitated more or less between acceptance and rejection. After careful reading and rereading it is very difficult to see that Prof. Stewart either definitely ascribes to him one of these three attitudes of mind or on the other hand maintains definitely that we are not able to do so with certainty. Such constant mention of the scientific understanding leaves it somewhat doubtful whether in his judgment Plato did not at least incline to the beliefs in question, though not on grounds with which the scientific understanding could deal. I wish the point had been made clear, as clear for instance as he makes it on p. 347, that he does not take the doctrine of *ἀνάνησις* seriously.

What Plato really believed is indeed a great problem; and if Mr. Stewart had said distinctly that we could not solve it, I should have had no criticism to pass on him, for I do not pretend to be at all sure myself. The fervour and frequency with which Plato dwells on the doctrines of animism and immortality are very noticeable. Certainly he can hardly have believed in his own formal arguments on the subject, and the very variety of them, put forward seemingly not to supplement one another but to take one another's place, as though each on reflexion was found unsatisfactory, may be thought to indicate this. But our feelings can play strange tricks with our thoughts. Our illogical impulses to believe are often, even in thinkers, more potent than the curb of reason; and Plato, as anyone can see, had not a judgment which worked of itself with the cold composure of Aristotle. Even as to the personality of God or gods—for the plural is found even in most important passages—we cannot be sure. The famous and shocking passage of the *Laws* is almost proof positive that in old age at least he adopted it; for it would be more shocking still if he was ready to establish by persecution what he did not himself believe.

The larger part of the volume is naturally taken up with the separate Platonic myths, placed in an order of the critic's own, independent of any chronological considerations or the probable development of the

author's mind. Thus the *Phaedo* myth comes first and the *Earthborn* last; the *Politicus* myth before the *Protagoras*, and the *Timaeus* before the *Symposium*. Mr. Stewart gives in all cases both the Greek text and an English translation of his own. Perhaps this was hardly necessary. Might not his readers be expected to have a Plato and to be able to read it? In this case, as even with a good many systematic commentaries on classical authors, the text, which adds so much to both bulk and expense, might well be omitted. Prof. Stewart's method of commenting on the particular myths may be illustrated from the *Vision of Er*. He gives three pages to the 'geography and cosmography,' seven to the streams of Eunoë and Lethe in Dante's *Purgatorio* in comparison with the Orphic streams of Lethe and Mnemosyne, seven or eight more to some other physical details, and three in conclusion to the reconciliation of free will with the reign of law, both of which 'are affirmed in the myth.' Lovers of Dante will find throughout the book constant reference to the great Florentine. Indeed much literature of all kinds, and even the anthropology which is only literature in the sense of being recorded in books, are learnedly and skilfully pressed into the writer's service. Readers of Virgil and Plutarch, Milton and Bunyan, the Neoplatonists of antiquity and the Cambridge Platonists of the seventeenth century, will all find something to interest them. Pp. 434-450 form an ex-ursus on the doctrine of daemons: pp. 382-395 on poetry, poetic truth, the poetic 'universal,' metrical form, and imagination: pp. 230-258 on allegory. Early in the book myth is distinguished from allegory on the ground that it has no moral or other meaning, but it is admitted that one and the same story may be both allegory and myth. We may notice also the idea—not, it seems to me, very probable—that the Platonic myth was suggested by something in the real Socrates, 'certain impressive passages' of the conversation of that magnetic and mesmeric man. But here again I am not sure whether it is meant that Socrates himself used myths or not. There is probably no sort of evidence that he did, and most at any rate of Plato's myths are little enough in the manner, as we imagine it, of the historical Socrates.

A word in conclusion on the Greek text and the English translation. The text of Plato has made some progress in the last forty years, and we should expect Schanz or

Burnet to be followed as far as possible rather than the 1867 Stallbaum. As to the English is it not a mistake to adopt a uniformly archaic and semipoetical style? The following for instance are the first two sentences of *Republic* 613 E foll. as translated by Mr. Stewart:

'Of such sort then are the prizes and the wages and the gifts which the just man receiveth, while he is yet alive, from Gods and men, over and above those good things whereof I spake which Justice herself provideth.'

'Yea, in truth goodly gifts,' quoth he, 'and exceeding sure.'

Here are some half-dozen archaisms of speech, *receiveth*, *provideth*, *whereof*, *spake*, *quoth*, *yea*, *goodly*, *exceeding*, while the words of Plato, if we turn to them, are just the common language of Attic conversation in his day and have absolutely nothing archaic, poetical, or out of the way about them. Mr. Stewart's English therefore gives an entirely different impression from Plato's Greek.

HERBERT RICHARDS

OSWALD'S PREPOSITIONS IN APOLLONIUS RHODIUS.

The Use of the Prepositions in Apollonius Rhodius compared with their use in Homer. By MICHAEL M. F. OSWALD. Pp. 208. Notre Dame University, Indiana. 1904. Price \$1.00.

THIS is an excellent dissertation designed to show 'how closely Apollonius reproduced the Homeric usages of the prepositions.' Not merely as regards the prepositions, however, but speaking more generally the writer maintains that 'Apollonius admirably acquitted himself of his task by reflecting the Homeric diction . . . If Apollonius had not understood his prototype, Homer, we should expect to find in his work a strange mixture of poetic and prosaic usages. The *Argonautica*, however, testifies to a clear conception of purely poetic and prosaic constructions. In general, the prepositions which are less frequent in Apollonius than in Homer are prosaic, e.g. *κατά*, *παρά*, *πρό*, *πρός*. With the utmost care Apollonius avoided also those particular usages of prepositions that were essentially prosaic. Thus *μετά* with the genitive is entirely absent from the *Argonautica*; *πρός* is rare (not once with the dative); and no trace of the articular infinitive with prepositions is found. On the other hand the more poetic prepositions, as *ἀμφί*, *ἀνά*, *σύν*, and also the double prepositions *διέκ*, *παρέκ*, and *ὑπέκ* are comparatively frequent in Apollonius.' As regards the prepositions Mr. Oswald fairly makes out his case. Speaking more generally it must be borne in mind, as I have tried to show elsewhere, that Apollonius freely uses Homeric words in non-Homeric senses, e.g. *ἀτρέβεσθαι* 'to blame,' *διερός* 'moist,' *φράζεν* 'to say,' and often

gives examples of different meanings of the same word in Homer and Homeric glosses. See for instance his uses of *ἀδυνός* (or *ἀδυνός*) *ἡλίβατος*, *τηλύγετος*. Hence Merkel maintains that in the *Argonautica* we actually find a Homeric commentary. Apollonius also uses some purely Alexandrian words as *ἰδέω*, *τίφος*, etc.

The dissertation is divided as follows: Ch. I. The improper prepositions, II. Prepositions used as adverbs, III. Prepositions used in Tmesis, IV. Simple cases to express local relations including the suffixes *-θεν* and *-δε*, V. Prepositions in case-construction, VI. Prepositions in adverbial phrases. The chapters are supplied with elaborate statistics showing the comparison in each case with Homer. There is also a bibliography of the chief works consulted, among which perhaps the chief place is given to the late Tycho Mommsen's *Beiträge z. d. Lehre v. d. Griech. Präp.* 1895. Unfortunately the larger edition of Merkel's *Argonautica*—now long out of print—was not accessible to the writer, for it differs considerably, and for the better, from the same editor's ed. min. which is the Teubner text. The distinction between improper prepositions and proper prepositions, viz. that the former do not enter into composition with verbs, is easily apprehended, but it is by no means easy to distinguish between the adverbial use, tmesis, and case-construction in the epic language. In fact no clear line of demarcation can be drawn, nor, except for purposes of classification, is this very important. It is generally agreed that all prepositions were originally adverbs, then passed into construction

with verbs and then with cases of nouns and pronouns. Thus in Homer and his followers prepositions float about loosely or attach themselves to verbs or nouns and it is often difficult to decide their relationship. Hence the statistics are affected by the personal views of the compiler. Mr. Oswald has done his work thoroughly and the only general objection that might be made is that his classification is sometimes too minute. Thus, treating of *ἐν*, under the heading 'The place in which something is or happens,' he has among other subdivisions, (γ) of buildings, parts of buildings and the like, (δ) of beds, (ε) of vehicles and the like, (ζ) of parts of the body. It is confusing to make unnecessary distinctions.

The following are some of the points upon which I do not entirely agree with the writer.

P. 28. 'In iv. 1206 [he adopts the notation of the Teubner text] it is doubtful whether we are to write *ἀπο τηλόθι* (Brunck, Becker [*sic*, he means Beck], Merkel) or *ἀπο-τηλόθι* (Wellauer, Seaton). The same holds good for iv. 726, 1186.' Merkel in his ed. mai. has *ἀποτηλόθι* in all three places and I think it should be so written for the sake of the metre.

P. 53. Here are given Hoffmann's four rules by which to decide whether tmesis or case-construction is to be preferred. The first of them is that the preposition, when separated from the case by the caesura of the verse, is to be combined with the verb, e.g. A 53 *ἐννήμαρ μὲν ἀνὰ στρατὸν ὦχετο κῆλα θεοί*. This question cannot be said to be settled. Monro takes A 53 to be a case of tmesis because of the caesura and I incline to that view. In Apollonius i. 94 and iv. 1687 (not 1667 as given p. 54) where *ἐνί* follows the penthemimeral caesura I believe we should write *ἐνί* to go with the verb that follows. iii. 57 and iv. 986 differ, as a substantive follows, with which *ἐνί* is to be taken, the caesura ending with the adjective. Mr. Oswald, however, maintains that in cases to which this rule would apply the requirements of the verse are satisfied if there is a bucolic diaeresis (which is in fact found in all the verses he cites), so that tmesis is not to be assumed. I am not aware, however, that this is considered to be enough.

P. 66. Under *διέκ* in tmesis 'Apollonius has one doubtful example, which, however, as it seems, is to be attributed to editors; viz. iv. 409 *ὅτε μή με διέξ εἰῶσι νέσθαι*. *διέξ εἰῶσι* is a good emendation

by Gerhard which has been generally adopted. LG have *διεξίῳσι*. But it is obviously not a case of tmesis; for *διέξ* is to be taken adverbially.

P. 139. iv. 1005 *σὺν Αἰήτῳ κελύθῳ* is certainly strange. Mr. Oswald suggests as the meaning 'at the arrival of Aetes' but he adds that it is not impossible it may mean 'with the expedition of Aetes.' I believe that the latter is correct, cf. Aesch. Ag. 127.

P. 143. iv. 104 *εἰς γὰρ μιν βήσαντες*. Mr. Oswald postulates an ellipse of *νῆα* but adds it 'may be tmesis.' There is, I think, no doubt that it is tmesis.

P. 163. iii. 117 *ἀμφὶ ἀστραγάλοις . . . ἐψιόνοντο*. *ἀμφί* is taken as quasi-local 'around the dice.' Rather, it denotes the object of contention (see l. 124), i.e. 'for.'

P. 167. ii. 701 *ἱερῷ ἀνὰ διπλῶα μῆρία βωμῷ | καίον*. 'ἀνά might be construed with the dative, although tmesis is evidently intended.' The tmesis is undoubted in my opinion.

P. 174. iv. 671 *ἄλλο δ' ἐπ' ἄλλων | συμ-μυγέες μελέων*. 'Seaton reads *ἀπ'* for *ἐπ'*, as suggested by L.' Authority is in favour of *ἀπ'*. It is the reading of L a sec. man. and of G. So Brunck, Beck and Wellauer.

P. 179. i. 260 *ἐπὶ προμολῇσι κiónτων* 'at the departure of those going.' Surely not, but 'at the vestibule (or entrance) as they were departing.' In Apollonius *προμολή* is always a place not an abstract noun, see i. 320, 1174, iii. 215, iv. 1158.

P. 184. i. 605 *ἐπὶ κνέφας* 'till night.' It means 'for' i.e. 'through the night' as M. de Mirmont translates it, *toute la nuit*. This is shown by l. 633 below.

I have kept to the last a notice of the short ch. vi of two pages on 'prepositions in adverbial phrases' which consists of a defence of Apollonius against Dr. Rutherford's attack in his *New Phrynichus* pp. 121, 122. This book was published twenty-four years ago and I think it probable that Dr. Rutherford would now modify his severe condemnation, but in any case I cannot entirely agree with Mr. Oswald. He writes thus (p. 202) 'According to Rutherford *ἐπὶ δῆν* is an *unintelligent* imitation of the Homeric *ἐπὶ δῆρόν* (!?).' I do not quite share the horror here expressed, but I agree that it is not a case of unintelligent imitation, as Apollonius himself has *ἐπὶ δῆρόν* seven times. However it is an extension of *ἐπὶ δῆρόν* made, I believe, deliberately by Apollonius and may be compared with *ἀπονύν* (or *ἀπὸ νύν*), *ἀπό*

τότε, ἀπекεί, and other like phrases of late Greek. Homer has nothing similar, for when Mr. Oswald compares ἐπὶ δὴν with ἐπὶ τόσσον, ἐπὶ πολλόν, etc. he overlooks an important distinction upon which Dr. Rutherford insists. It is this. Prepositions and adverbs are combined in two ways in Greek, (1) in words like μετόπισθεν, ἀπονόσφι, προπάρουθε, διάνδιχα, etc., where the two parts qualify the verb as adverbs, (2) in expressions like ἀπекεί, ἀπονύν, etc., in which the first part stands in a prepositional relation to the second. The objection to class (1) is that by making a redundancy they 'violate the law of parsimony,' and so are un-Attic, but they are found in Homer. Class (2) is confined to late Greek and words of this class are not found in Homer except in the combination of εἰς and ἐκ with adverbs of time as εἰσότε, εἰσύτερον. ἐπὶ δὴν is of this class and therefore non-Homeric. On the other hand I think that Mr. Oswald rightly defends καταντόθι which has Homeric analogy, for

although it does not occur in Homer except in tmesis with a verb as κατ' αὐτόθι (and Apollonius also has it sometimes in tmesis) it is justified by παραντόθι (or παρ' αὐτόθι) in Ψ 147 where there is no tmesis. In N 42 MSS. vary between παρ' αὐτόθι and παρ' αὐτόφι. But, apart from that, it may be considered that καταντόθι belongs to class (1) above, and is parallel with μετόπισθεν rather than with ἐπὶ δὴν, for both parts of it may be regarded as adverbial.

To Mr. Oswald's list of *errata* may be added (besides the two above noted) the following: p. 30 l. 5 from bottom, for i. 722 read ii. 724: p. 91 l. 7 for θήρηθι read θήρηθι. This mistake seems to be from Monro *H.G.* p. 93 who, however, corrects it in his *errata*. It is singular that L. and S. take this word in ξ 352 θήρηθ' ἔα as for θήρηθι. P. 156 l. 9 for 'Ακμωνίοιο read 'Ακμωνίοιο: p. 161 l. 8 for Κυναστραίων read Καναστραίων: p. 183 l. 9 for ταχυτόν [sic] read ταχυνόν: p. 202 l. 8 for iv. 728 read iv. 738.

R. C. SEATON.

VON ARNIM'S *STOIC FRAGMENTS*.

Stoicorum Veterum Fragmenta collegit IOANNES AB ARNIM. Vol. I. Zeno et Zenonis discipuli. 1905. Pp. 1+142. 8 m. Vol. II. Chrysippi fragmenta logica et physica. 1903. Pp. vi+348. 14 m. Vol. III. Chrysippi fragmenta moralia. Fragmenta successorum Chrysippi. 1903. Pp. iv+299. 12 m. Leipzig: Teubner.

By the recent publication of Vol. I. this important work has been completed with the exception of the promised indices. Now that we have in the prolegomena a statement of the principles by which the editor has been guided in his task, it is at length possible satisfactorily to review the book as a whole. It may be said at once that it is representative of the best German scholarship, and will be indispensable to all serious students of later Greek philosophy. For, besides the fragments of the great Stoic triumvirate, it contains those of Aristo, Persaeus, Diogenes, Antipater and the rest, and is a complete thesaurus of Stoicism up to the time of Panaetius.

The first volume is mainly occupied with Zeno and Cleanthes, and, so far as they are concerned, it cannot be said to add

materially to our knowledge. In fact, the collection is in essentials not very different from that which I published in 1891. The arrangement of the material has been improved, and the text in several places corrected: the conjectures 'Αφροδείτην in 168, σέ γ' ὦ for ἐγώ in 570, and Ζήνωνος μή for ζήν μόνος δέ in 597 deserve special attention.¹ But after a careful comparison I have not been able to find more than the following additions (with the exception of a few fresh testimonia):—nos. 98, 121, 125, 131, 132, 228, 232, 503, and 509. In several cases, as for example in 184 and 224, the editor has followed the earlier collection perhaps more closely than was necessary. I do not in the least make this a matter of complaint, for von Arnim has very generously acknowledged his obligations to his predecessors, and it is not surprising that he should have thought it unnecessary again to work through the sources for Zeno and Cleanthes after the exhaustive researches in which he has been engaged for the compilation of the other two volumes. But at the

¹ I cannot understand the alteration of *imprudens* to *prudens* in 147, especially in view of the close agreement with Cic. *de rep.* vi. 29, *Tusc.* i. 27.

same time it is permissible to regret that he has not found an opportunity of contributing something more towards the elucidation of the Zenonian school by the methods which he justly indicates as necessary on p. iv of his preface. It almost seems as if the scrupulousness with which he has been at pains to gather in everything which might be connected with Chrysippus has reacted unfavourably on his attitude towards the earlier scholarchs. Thus the important passage Clem. Rom. *homil.* v. 18, p. 147, where *lévai* should surely be read for *évai*, is not included in Zeno's fragments but printed with those of Chrysippus (ii. 1072). Similarly Hieron. *ep.* 132, 1 should have been printed in vol. i. p. 51, and omitted in vol. iii. p. 109. Zeno fr. 209 should have been illustrated from material to be drawn from iii. 416, 439, and 468: in the second of these passages for the corrupt *συνεόρσεις* we should perhaps substitute *συναρπώσεις* ('suspense': cf. Plut. *Num.* 7). iii. 382 should have been omitted altogether: it is in its proper place as i. 208. ii. 468 should appear also in i. p. 26, and Origen *contra Cels.* viii. 49 (cf. ii. 1051) should be added to i. 153. Further, I am not aware that anyone has assailed the reasons which have been given for assigning ii. 78, 90, and 311 to Zeno, and ii. 57 and 83 to Cleanthes. A new fragment of Zeno not without importance should have been taken from Chrysippus ap. Galen in iii. p. 121, 14. It may be useful to point out sundry further omissions. To 203 add Plut. *trang. an.* 19 p. 477 B, to 181 Schol. in Juv. xv. 107 and to 187 Varro *Sat. Menipp.* fr. 483 Büch. i. 204 requires illustration from Plut. *comm. not.* 28 p. 1073 B. To 271 add Dio Chrys. 47, 2, which refers also to Cleanthes and Chrysippus. Julian *or.* vi. 185 c, treating of the relations between Stoicism and Cynicism, has been omitted from i. p. 59, and from p. 44 Cyrill. Alex. *contra Julian.* ii. p. 62. It is particularly strange that, though von Arnim has cited the *Gnomologium Vaticanum* which Sternbach edited in *Wiener Studien* ix-xii, he has failed to draw from it certain otherwise unrecorded apophthegmata of Zeno:—nos. 299, 301, 302, and 303, and one of Cleanthes no. 369. Further, Maxim. 5, p. 545 Arsen. p. 265 Waltz give in a somewhat different form the saying recorded in Arn. 319=Sternb. 304. Two additional sayings will be found in Maxim. 5 p. 545, Arsen. p. 265, and in Maxim. 63, p. 676, Arsen. p. 265. Arsen. p. 264 attributes to Zeno the substance of Diog. L. vii. 121 ad fin., and on p. 268 a considerable

portion of the doctrine of the *καθήκοντα* comprised in Diog. 107-109.

But it is time to pass to Chrysippus, with whom the most important part of the work is concerned. Here the conditions are different, and such as often require the exercise of the nicest discrimination. It is not sufficient to collect the passages, in which Chrysippus is quoted or referred to by name, but, if the editor aims at comprehensiveness, he must endeavour to bring to light the hidden traces of his author's teaching. Thus, it is well established that Alexander of Aphrodisias, who devoted his treatise *de fato* to the refutation of Stoic fatalism, is throughout attacking Chrysippus, although his name is nowhere mentioned. In fact, it is broadly true that the orthodox form of Stoicism, as adumbrated in the writings of the imperial epoch, is derived ultimately, if not immediately, from the writings of Chrysippus. Von Arnim has dealt with his material upon the following plan. By a skilful arrangement of types he distinguishes the places where the actual words of Chrysippus are preserved from those which contain a summary of his doctrine, either referring to him by name, or being such as can be ascribed to him by certain inference. Thirdly, in small type he prints all passages which seem in any way of service for the understanding of his system or which have some connexion with it.¹ The last named class is of very considerable extent, and it will be observed that von Arnim does not claim that either in form or in substance it is directly Chrysippean, although he would, I suppose, contend that Chrysippus must have covered the same ground. Some might have preferred a more definite selection of those passages which the editor attributes to Chrysippus; and the defects of the method chosen are concisely illustrated by ii. 1106, which reads:—'Ad totam de providentia doctrinam conferenda est Ciceronis in altero de natura deorum disputatio quam exscribere nolui.' Of course it is not meant that Chrysippus is the exclusive source of *n. d.* ii; but would it not have been better to sift the material, and to select only such passages as could for good reasons be shown to owe something to him? This remark is capable of a very wide application.

¹ I have not been able always to understand the distribution into these classes, and in the case of a large number of extracts from Alex. *de fato* (such as ii. 959) von Arnim seems not to have had the courage of his opinions. They are much more certainly Chrysippean than others which are printed in larger type. This applies also to Stobaeus in ii. 677.

For not only would a scrupulous weighing of the evidence have involved the rejection of a great number of passages,¹ but it is difficult to understand why on the editor's principles many others have not been included. Thus Cic. *Tusc.* iii. 9 is eminently suggestive of the early Stoa: why does it not appear in vol. iii, cap. ix, § 12? And *Tusc.* iii. 11, ad fin. respecting the liability of the *sapiens* to *furor* (μελαγχολία) ought not to have been omitted in view of its agreement with iii. 237. I have recently examined some of Plutarch's ethical writings from this point of view, and it is clear that this source has not been exhausted: see, for example, the definition of κατήφεια, etc. (*de vit. pud.* l. p. 528 E, cf. 2, p. 529 D), and the description of old age (*quaest. conv.* i. 7. l. p. 625 B, C). I will give a solitary example of a passage which might have been definitely claimed for Chrysippus—*de superst.* l. p. 164 E, F. Here διαστροφὴ recalls Zeno (i. 208) and Chrysippus (iii. 229 a), but I am more concerned with the example chosen to illustrate the innocuousness of intellectual as compared with moral error. It can hardly be an accident that the same illustration—a belief in atoms—is taken for the same purpose in Stob. *Ecl.* ii. p. 89, 18 (iii. 389). Now, the Stobaeus passage, which von Arnim should have printed in larger type, is shown to be Chrysippean, (1) by the explanation given to ἄλογος and παρὰ φύσιν: see iii. 462 and 476, (2) by the use of ἐκφερόμενος, and the illustration of the runaway horse: see iii. 476, 478 and 479 init., and (3) by the phrase ὑπογραφὴ τοῦ πάθους—a small but significant point—as compared with iii. p. 113, 31 and p. 130, 15. It follows that Chrysippus is also the source of the passage in Plutarch. But perhaps it is not fair to demand from an author something different from what he professes to give, and it would be difficult to overpraise the industry with which the sources have been ransacked, or the skill with which the extracts have been arranged so as to present in logical sequence a compendium of Stoic doctrines.

In the preface von Arnim examines the sources of the chief authorities with the object of discovering their relation to the writings of Chrysippus. The views taken are for the most part moderate and reasonable, and will command general assent. Of special importance are the sections which discuss the sources of Plutarch and the

connexion between Diogenes Laertius and Arius Didymus. On the other hand, the arguments which are directed to the third book of the *Tusculan Disputations* are unconvincing. A good deal is made to turn on Galen *de Plat. et Hipp. plac.*, iv. 7, p. 392 Mu. (iii. 482), and in the result von Arnim withdraws the opinion, in accordance with which, following Bake, he printed this passage as Chrysippean. He now regards it as derived entirely from Posidonius. Considerations of space will not permit a full discussion, but I still think that the quotations from Euripides and the Anaxagoras anecdote were introduced by Chrysippus to illustrate the effect of *praemeditatio* upon sorrow. The difficulties which stand in the way are not insuperable, if we remember that Galen is throughout quoting Posidonius—sometimes verbatim, and sometimes making a loose abstract. This will account for the otherwise remarkable changes of subject. Von Arnim does not see how Chrysippus can be the subject of καὶ φησι διότι (p. 131, 23 = p. 392, 13 Mu.) after ἐρωτᾷ (l. 20), but apparently feels no difficulty in the equally harsh change from φησι (Chr.) to ἀξιοῖ (Posid.),² in ll. 7, 8. I should not, however, follow Bake in altering Ποσειδωνίῳ to Χρυσίππῳ in l. 28. Ποσειδωνίῳ may be retained as an ordinary *dativus indicantis*:—'Posidonius interprets προσηνδμεῖν as meaning . . .' It is likely enough to be the oblique form of ἐμοί. Nor do I see the necessity of reading (with Mueller) ὁ Χρυσίππος καὶ for καὶ ὁ Χρυσίππος in p. 117, 18. Surely the words may be rendered 'even Chr. admits . . .' Then the extract agrees perfectly with Cic. *Tusc.* iii. 52, and, so far as I can see, all the indications in book iii, such as those in 55, 74, and 83, are consistent with Chrysippean doctrine. Observe particularly that the Telamon, Theeus and Anaxagoras illustrations follow the mention of Epicurus and the Cyrenaics in 28 exactly as Chrysippus is introduced after them in 52, and further that in 58 the three illustrations reappear in a context which von Arnim admits to be Chrysippean (pp. xxv. xxvi). I demur also entirely to the view that the definitions in 24, 25 and in Stob. *Ecl.* ii. 7, p. 90 are the work of a younger Stoic seeking to reconcile a disagreement between Chrysippus and Zeno. If so much importance is to be attached to the words *opinio citari*, what

¹ *E.g.* ii. 347 when compared with Cic. *de fat.* 55 is shown to belong to Carneades-Clitomachus. For an illustration of another kind see iii. 376.

² It is quite open to argument, however, that Posidonius is the subject of both verbs, and in any case Bake's inference from the words (p. 202, n. 53) ought not to be lightly approved.

¹ Some thus in p. 46, 7; ler; p. 53; cated, the complete

are we to make of ἐκ κρίσεως in Plutarch (iii. 459, l. 25)? If the materialism of the Stoa is constantly kept in mind, the difference between the identification of πάθος with κρίσεις and the treatment of κρίσεις as the cause of πάθος is exiguous, and a loose statement of their relation is pardonable, if the context does not require scientific precision. Indeed, I am confident that too much is apt to be made of divergencies which are supposed to exist on the strength of evidence either inconclusive or prejudiced. The more closely the tracks of Chrysippus are investigated, the more clearly will it appear that he was not so much an original thinker as an unwearied systematiser and an irrefragable controversialist.

The text is printed from the best available editions, and the volumes are provided with a useful critical apparatus which records deviations from the MSS. and a selection of probable conjectures,¹ including many by the editor himself. Here and there a brief word of explanation is added, for which the reader of these *spinosissima* will be duly grateful. It may be that he will even ask for more.

There can be no question that the editor has done right in arranging the material in philosophical sequence, and in disregarding the books from which the quotations are drawn even where these are known. He has, however, provided an index of these passages in vol. iii., where they are classified under the various titles: this is not quite complete, as ii. 1182 is missing under *περὶ δικαιοσύνης*, and ii. 1176 and 1177 under *περὶ θεῶν*.

I conclude with some remarks on points of detail mainly with the object of supplying certain references to Chrysippus, which appear to have been overlooked. I use this expression advisedly, since without the assistance of an index it is not easy to secure complete verification.—ii. p. 4: three unrecorded apophthegmata are preserved by Maxim. 10 p. 564: cf. Arsen. p. 480, Anton. Meliss. i. 53, p. 96.—ii. 24: here belong two passages of Phrynichus, clx. p. 271, and cclxxxvi, p. 366, Rutherford, the former of which is curiously confirmed by the papyrus quoted, p. 56, 33.—ii. 89: for ἐννοία we should, I think, substitute ἔννοια, as in Plut. *comm. not.* 47, p. 1085 B

τὰς ἐννοίας ἀποκειμένας τινὰς ὀριζόμενοι νοήσεις.

—ii. 105: add Suidas s.v. *περὶ προλήψεως*.

—ii. 111: Diog. L. vii. 45 should have been quoted here.—ii. p. 47: the following omitted passages, which are of no particular philosophical importance, appear to belong here:—Schol. in Theocr. v. 5, Etym. M. s.v. *κορυθάλη*, Zonaras, s.vv. *δεῖρο* καὶ *δεῖτε* and *δήμαρχος*, Hesych. s.v. *φολιά* (?), Cramer *Anecd. Ox.* i. p. 264, 13.—ii. p. 84, 19: perhaps οὔτος for οὔτοι.—ii. p. 90, 37: a lacuna should be marked after ὁ τοιοῦτος, since the *σωρείτης* follows, and on p. 91, 2, before οὔτις, to leave room for the *κερατίνης*. Both are indicated by Cobet.—ii. 277: Pers. vi. 80 should have been quoted, and see the new Latin Thesaurus s.v. *aerius* ad fin.—ii. p. 111: a place should have been found in this cap. for Iambl. *de Nicom. arithm.* p. 12.—ii. p. 123: add Augustin. c. *Acad.* iii. 17, 39.—ii. p. 136: add Censorin. fr. 1, 4.—ii. 517: I do not believe in the title *περὶ τῶν μερῶν*, and think that something like *περὶ φύσεως* has dropped out after *πέμπτον*.—ii. 596 ff.: Arnob. *adv. gent.* ii. 9 should have been quoted here.—ii. 726, 727: the omission of Sext. *Pyrrh.* i. 69 is strange.—ii. p. 223 §5: Lact. *inst.* iii. 18, which also cites Cleanthes, should appear here.—ii. p. 225 §6: it is strange that Tertull. *de anim.* c. 14, is not quoted, as it is the only passage which attributes the eight-fold division of the soul to Chrysippus by name.—In the chapter *de fato* I miss under §6 Cic. *de fat.* 26, and under §7 Plut. fr. 15, 3 = Stob. *Écl.* ii. p. 158, an undoubted summary of Chrysippus.—ii. 954: Hieron. in *Pelag.* i. p. 702 should have been quoted, and on p. 280 Julian *ep. ad Themist.* 255 D.—ii. 1019: the actual syllogism occurs in Lucian *Iupp. Trag.* 51 p. 699 with the Schol.: cf. *Hermot.* 70 p. 812. In this section should have been quoted, in spite of its errors, Theoph. *ad Autol.* ii. 4 p. 82.—ii. 1092 should have been brought into connexion with 914 and with pseudo-Arist. *de mund.* ad fin.—ii. p. 320 §9: Plut. *quaest. Rom.* 51 p. 277 A has been omitted.—ii. p. 322: in this chapter add Cyrill. Alex. c. *Julian.* v. p. 167.—ii. 1216: add Schol. in Plat. *Phaedr.* 244 B.—iii. 92: add Plut. *comm. not.* 25 p. 1070 E.—iii. p. 35 §5: add Lucian *conu.* 31 p. 439.—iii. 256, p. 61, 11: for αἰτῆς we should probably read αἰτῶν; see my note on Zeno fr. 23.—iii. 314: add Anon. in Hermog. ap. Spengel *συγγ. τεχν.* p. 177, n. 17.—iii. 416: Nemes. c. 19 derives additional importance from Augustin. *de civ. dei* ix. 5, where the names of Zeno and Chrysippus appear.—iii. 432: add the definition of ἔννοια in Plut.

¹ Some of the emendations are wrongly assigned: thus in vol. ii. p. 11, 1 *πρώην* belongs to Baguet; p. 46, 7 *πυρόσια* to Bywater; p. 75, 25 *ἰδίου* to Zeller; p. 168, 14 *ἐρέως* to Kische. As already indicated, the cross-references are very far from being complete.

de inuid. et od. l p. 536 F.—iii. p. 120, 6: surely the facsimile points rather to ἡ βαῖον ὤς.—iii. 473: the passage on p. 381 M. introducing the case of Eriphyle in addition to that of Menelaus and Helen has been omitted; and in 476 p. 360 M. has not been completely excerpted, so that the important comparison of the ἐμπαθής to a man running down a slope is missing. In the same extract (p. 127, 5) προσεφέρεσθαι should undoubtedly give place to προεκφέρειν: cf. p. 128, 23. In this connexion I think Cic. *Tusc.* iv. 40 should have been quoted and Galen's words at p. 348 M. There are several other excerpts from the *de Hipp. et Plat. plac.* of varying importance, which I fail to find in von Arnim, but forbear now to enumerate.—iii. 481 p. 131, 8 should have been illustrated from Cic. *Tusc.* iii. 75.—iii. 537: add Plut. *Sto. rep.* 19 p. 1042 F, *comm. not.* 9 p. 1062 B, 19 p. 1067 F, *Stoic. abs. poet. dic.* 4 p. 1058 A, B. Here also belongs a curious passage in Ioan. Saresb. *Polycrat.*

vii. 8.—iii. p. 150 § 3: somewhere in this section should appear Plut. *de nobil.* 12 p. 236, 6–11 Bern.—iii. 662 should be omitted. It appears on the next page as part of no. 668.—iii. 694: I cannot find Plut. *Sto. rep.* 2 p. 1033 B, which appears in i. 262, but without ὁλόγος for λόγος, the certainly correct reading of Bernardakis.—iii. 709: these passages are printed again on p. 199, presumably in error. Some passages of no philosophical importance appear only in Appendix II. but it would have been more convenient to include them in the body of the work.—iii. 718: add Plut. *amat.* 21 p. 767 B.—iii. p. 200: fr. 12 is more fully quoted by Eustath. in *Od.* p. 1679, 25.

It should not be thought that these remarks are intended to depreciate the value of the work. One of the most useful functions of a reviewer is to try to show how a good book may be made better.

A. C. PEARSON.

VAHLEN'S LONGINUS.

Διονυσίου ἡ Λογγίνου περὶ ὑψους. De Sublimitate Libellus. In usum scholarum edidit OTTO JAHN A. MDCCCLXVII: tertium edidit A. MDCCCXV IOANNES VAHLEN. Lipsiae in aedibus B. G. Teubneri. M. 2,80.

It is eighteen years since Dr. Vahlen brought out his well-known revision of Otto Jahn's text of the *De Sublimitate*. The new edition, now published, bears traces everywhere of an enlarged knowledge and of a most open mind: the old age to which he refers in his Preface finds Dr. Vahlen still learning. The pages of the book have increased in number from xii and 80 to xx and 92, and the new matter is of great interest and value. The editor gives, in his critical notes, a still fuller list of conjectural emendations than before, and has introduced into the text one or two fresh readings of his own. For example, he substitutes ἐὼν for κενὸν in iii. 5 (ἔστι δὲ πάθος ἀκαιρὸν καὶ κενὸν ἐνθα μὴ δεῖ πάθος), and εἰ for δὲ in xv. 3 (οὐρὴ δὲ πλενράς τε καὶ ἰσχύον ἀμφοτέρωθεν).

But Vahlen's general tendency is judiciously conservative; and no one who studies his references, old and new, can doubt that

he has often successfully upheld an impugned reading by his apt and varied illustrations. Two instances only of his sober judgment must suffice. In the present as in his previous edition, he is proof against Rohde's specious emendation ὡς φῶρ τοῦ τινος ἐφαπτόμενος for ὡς φωρίον τινος ἐφαπτόμενος in iv. 5, where he now adds a reference to Bücheler on Herondas vi. 30. The second illustration of his respect for the manuscript tradition is of special interest to British scholars. It would be pleasant to believe, as many do, that Bentley's reading ἀπαστράπτει (in place of the manuscript reading ἐπέστραπται) in xii. 3 is one of his most certain emendations. But if an editor feels that Bentley's conjecture is dazzlingly false, he must show the courage of his own convictions. And this Vahlen has done. In 1887 he followed Jahn in adopting ἀπαστράπτει, but he now prints ἐπέστραπται with the manuscripts. The reasons for adhering to the manuscript reading may be stated more fully than by Vahlen himself. The first point is that it is the manuscript reading: there is no variant, nor is there any great palaeographical probability in a change from ἀπαστράπτει to ἐπέστραπται: moreover, P 2036 must,

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taken all in all, be regarded as a first-rate manuscript. No doubt there are cases in which 'ratio et res ipsa centum codicibus potiores sunt.' But is this one? In § 4 we read καὶ ὁ μὲν ἡμέτερος [sc. Demosthenes] διὰ τὸ μετὰ βίας ἕκαστα ἐπὶ δὲ τάχους βόμης δεινότητος οἷον καίειν τε αἶμα καὶ διαρπάζειν, σκηπτῷ τινι παρεικάζουσιν' ἂν ἡ κεραυνῷ. Now if in § 3 we read ὁ δὲ [sc. Cicero, as compared with Demosthenes] καθεστὼς ἐν ὄγκῳ καὶ μεγαλοπρεπεῖ σεμνότητι οὐκ ἐψνκται μὲν, ἀλλ' οὐχ οὕτως ἀπαστράπτει, the fine simile in § 4 is somewhat weakened by being anticipated and the words παρεικάζουσιν' ἂν occur rather unexpectedly. On the other hand, the expression οὐχ οὕτως ἐπείσπραπται (viz. 'has not the same concentrated energy') fits into its immediate context exactly. The meaning of ἐπείσπραπται is sufficiently established from Philostratus, *Vit. Soph.* p. 514: Δημοσθένης γὰρ μαθητὴς μὲν Ἰσαίου, ζηλωτὴς δὲ Ἰσοκράτους γενόμενος ὑπερεβάλετο αὐτὸν θυμῷ καὶ ἐπιφορᾷ καὶ περιβολῇ καὶ ταχυτηὶ λόγου τε καὶ ἐννοίας. σεμνότης δ' ἡ μὲν Δημοσθένους ἐπείσπραμμένη μᾶλλον, ἡ δὲ Ἰσοκράτους ἀβροτέρα τε καὶ ἡδίων (cp. p. 487 *ibid.*). The objection that ἐπείσπραπται would be used

more naturally of a style than of a person might apply almost with equal force to ἐψνκται which it is not proposed to change. And, as a matter of fact, the similar verb συνέσπραπται is found, in Dionysius, with Ἀνσίας as its subject, while 'pressus' is used of authors by Cicero and Quintilian. We are driven, therefore, to conclude that internal and external indications make strongly against Bentley's 'leg. ἀπαστράπτει,' hastily jotted down by him in the margin of F. Portus' edition of the *De Sublimitate*. Vahlen would, we may assume, be ready to adopt (with only one slight variation) Bentley's own words as found elsewhere: 'nobis et ratio et res ipsa centum codicibus potiores sunt, praesertim accedente Parisini veteris suffragio.'

With regard to the date, and authorship, of the *Sublime* Vahlen has no fresh evidence to adduce. Probably most scholars who have considered the question would now agree that it may well have been written, by an author whom we cannot name with certainty, in the latter part of the first century A.D.

W. RHYS ROBERTS.

WHIBLEY'S COMPANION TO GREEK STUDIES.

A Companion to Greek Studies. Edited by LEONARD WHIBLEY. Cambridge: University Press, 1905. 18s. net. Pp. xxx+672.

THIS handsome and well-illustrated volume is an eclectic dictionary of antiquities, in which information is grouped round a limited number of important subject headings, helped out by a table of contents and a full index. Thus Art, Chapter iv, is divided into eight sections, Architecture, Prehistoric Art, Sculpture, Painting, Vase-Painting, Terracottas, Engraved Gems, and Music, covering altogether 87 pages; Chapter vii, Private Antiquities, contains 68 pages and is divided into 9 sections. A table of the Relationships of a Man, Ritual of Birth Marriage and Death, Education Books and Writing, The Position of Women, Dress, Daily Life, House and Furniture, and Medicine. In the Preface the Editor states that the object of the undertaking is to present 'in one Volume such information (apart from that contained in Histories and Grammars) as would be most useful to the Student of

Greek Literature.' There is no further indication in the Preface as to what kind of Student is meant, but presumably it is in the main the Sixth Form Boy and the Undergraduate reading for Honours. There is no doubt that for this class of reader, preparing for advanced Classical Examinations, the book will be extremely useful. It is fair to argue that he cannot be expected to have the time or the opportunity to read the mass of monographs, in some cases only existent in German, which deal separately with the range of subjects summarized in this volume. Even the more advanced student, if he has not got immediate access to a first class Classical Library, will find many of these chapters of value, and will do well to have them by him. The sections on Flora and Fauna, for instance, on Science, Commerce and Industry, The Calendar, Dress, The House, Medicine, would not be found in a book on Constitutional Antiquities, and the best and most up to date Encyclopaedias, such as Pauly-Wissowa, or Daremberg-Saglio,

are expensive, and make slow progress through the Alphabet. A good hint has been taken from Iwan von Müller's *Handbuch der Klassischen Alterthumswissenschaft* in including a chapter on Criticism and Interpretation. The sections on Dialects, Epigraphy, Palaeography, and Textual Criticism, are all excellent introductions to their subjects. So, too, the scholar who has not yet specialized in Philosophy will welcome Dr. Henry Jackson's and Mr. R. D. Hicks' well-written pages. Professor Ernest Gardner's chapter on Mythology and Religion is clear and helpful, and Constitutional and Military Antiquities are treated with fulness by Mr. Whibley himself and other good authorities. Some of the contributors naturally show greater skill than others in dealing with the space they have extorted from the editor. Mr. A. B. Cook finds room in his twenty pages for an adequate and interesting exposition of his views on the trireme, while Dr. Sandys is cabined and confined when adapting the same space to a section on the History of Scholarship. Instead of boldly shaking himself free from his own book on the subject, he has tried to compress it, and the result is a lifeless table of names and dates, which, however useful in the case of original authors, whose works the reader presumably has by him, is barren and pointless as a sole record of their commentators. Different opinions may be held as to whether it was wise to include the whole of Art. An admirable section on Architecture, by the late Mr. Penrose and Professor Ernest Gardner, fills a real gap, and Mr. A. H. Smith's ten pages on Vase Painting are well done, but it was surely a farce to give one illustration and under forty lines of text to Terra Cottas. It is not even enough to stimulate an interest. Sculpture, on the other hand, has been allotted a reasonable space, but in this case, as in that of the section on History, and the dangerously long section on Literature, our fear is that the convenience of the 'one Volume' may be regarded as excusing the Honours man from reading the admirable and inexpensive manuals that are now accessible in English for all three subjects. We are sorry that Sir Richard Jebb has had to abridge for the purpose the already too short books he has published on various aspects of Literature. We want to hear more of what he has to tell us, not less. The Preface does indeed, as we saw above, contemplate its clientèle possessing two other books, a Grammar and a History, and it is for this reason, pre-

sumably, that Mr. Hicks has almost entirely confined the History Section to Chronological Tables. It would be better, however, to omit them, and to enlarge the valuable pages on Methods of Dating so as to include a discussion of the Athenian Archon List, and other points taken for granted in consecutive Histories.

The matter of the book, as one would expect from the high reputation of its contributors, is as a whole sound and scholarly. The old fault of keeping Archaeology by itself in a watertight compartment, instead of applying it to throw light on all sides of life and thought, is largely, but not wholly, avoided. From the careful description of the *ψήφοι δημοσίου*, for instance (p. 400), as used in the Fourth Century 'according to Aristotle,' the reader would hardly guess that some specimens actually exist. An illustration should be given of them as they are preserved for us in the Bronze Room of the National Museum at Athens (Case 171). There is a special reason for doing the same thing for the closely allied *πινάκια δικαστικά*, namely, that the specimens we possess are of metal instead of boxwood, 'as described by Aristotle' (p. 387). The reader should be warned or he will receive a shock when he goes to Athens. Either Aristotle is wrong, or the material varied at different epochs, or, our specimens are not the real thing at all, but models that the keen Dikast liked to have about him at home, like the golfing and hunting ornaments of modern Bond Street.

This is but a detail. The only part of the volume which seriously calls for adverse criticism is that which deals with the early civilization of the Aeg.-an. Portions of twenty scattered pages are not enough in a book of this size for so huge and difficult a subject. Mr. Arthur Evans' discoveries in Crete still lie fragmentary and uncorrelated in the *Annals* of the British School at Athens, and the extent to which previous theories must be modified by them is undetermined. There is nothing on which guidance is more needed by the young student at the present moment, and there is nothing on which this book gives him less. It is possible that this very fact, that matters are in a transitional state, and that our knowledge is progressing, has led the Editor to hold his hand. In an *Encyclopaedia* of this kind, however, any given edition of which is frankly ephemeral, to adopt such a policy is a mistake. A special article could be rewritten without altering the rest of the book.

Nor can we say that the little we are able to piece together on the subject is lucid or consistent. It would be interesting to know what would be the result of a young student trying to get a general idea of it from the eight articles in which it is here referred to.

Professor Waldstein, for instance, states his theory of the Argolid Origin of Mycenaean civilization (using the word in the widest sense), with some moderation, but he ignores the Cretan evidence when he names 1400 B.C. as its probable 'Middle point' and gives the impression that the Vaphio Cups should be assigned to about that date. He says nothing about the Late Minoan I. steatite vases found by the Italian mission at Phaestos, though, as Mr. Bosanquet says (*J.H.S.* xxiv. p. 320), the inference to be drawn from them that the Vaphio cups are importations from Crete is almost irresistible. He does not mention any of the distinctively Cretan types of pottery, and yet, amazing to relate, the only illustration of 'Mycenaean pottery' that he gives (Fig. 11, p. 230) is the amphora reconstructed a few years ago by Mr. J. H. Marshall out of scanty fragments found in the Dromos of a chamber tomb at Mycenae. The evidence on which Mr. Marshall based this reconstruction largely consists of vase fragments of the Late Minoan II. or Palace style found at Knossos, and whether we turn to his views, as quoted and assented to by Mr. Arthur Evans (*B.S.A.* vii. 1900-1901, p. 51.), or to those of its first publisher Dr. Duncan Mackenzie (*J.H.S.* xxiii. 1903, Fig. 10, p. 192), or to the more elaborate arguments of Mr. Bosanquet (*J.H.S.* xxiv. 1904, p. 322), we find that it has from the start been consistently regarded as an importation from Crete. Professor Waldstein may have reasons for disagreeing with these views. But it is confusing the issue and obscuring knowledge for him to figure the vase as the sole example of 'Mycenaean' ware in a Pro-Argolid article without even mentioning the fact that most experts use this very vase as an argument against his theory. We find here accentuated a fault which is common to all the illustrations in the volume, that full details are not given as to provenance, in its three aspects of discovery, publication, and museum. It gives a general impression of amateurishness which we should blame in one of the little illustrated school series for beginners.

In the sections Architecture and The House, we notice, if not anything that is actually misleading, at least an absence of in-

formation as to Crete. In the former Professor Gardner may have found it necessary to leave Mr. Penrose's article as it stood in this particular, but it is unfortunate that he has not incorporated some more recent information in the latter. The student who looks at the date on the title page, 1905, and learns that a good deal of the Palace at Knossos was unearthed in the spring of 1900, can only draw one of two conclusions, either that it must be very unimportant, or that knowledge permeates slowly in the classical world. It is so unlike Professor Gardner that we suspect that his article was finished before those of his colleagues, and got printed beyond recall.

More serious are Professor Oman's omissions in the section on Arms and Armour. 'From the earliest times of which we have any knowledge,' he begins (p. 456), 'the most important part in Hellenic warfare was played by the Hoplite. His equipment varied but little between the days when the Homeric poems were written, and the days when Greece fell before the power of Rome. It consisted of helm, cuirass, greaves, and shield, with spear and sword as offensive arms.' After all the controversy as to Mycenaean and Homeric armour, it is amusing to see our old friend the figure-of-eight shield so mercilessly snubbed. If indeed Professor Oman had begun by saying that he did not propose to deal with Mycenaean armour at all, his statement would be sound, though in that case he would probably have found some less misleading phrase than 'From the earliest times of which we have any knowledge' to describe his first Post-Mycenaean Hellenes. He would have been bold, too, but defensible, in carrying the war into the enemy's country, and illustrating his statement by the warrior vase from Mycenae (Schuchhardt-Schliemann, Fig. 284). But to figure the vase on this very page (Fig. 76) as 'Early Warriors from a Vase found at Mycenae,' without a word of explanation as to whether such shields and cuirasses are normal for 'Mycenae,' and how they can be found at Mycenae and yet be Hellenic, can only lead to tearing of hair and rending of garments.

Even Mr. Hicks is not at his best when dealing with the earliest History. His remark about 'Cretan influence' (p. 52), as on a parallel with, though better attested than Phoenician influence, is misleading, and his attitude to the linguistic part of Professor Ridgeway's Pelasgian theory is

obscure. On this Mr. Neil and Mr. Giles (p. 567) are at least clear, though many will consider that they attach too much weight to what is the weakest point of Professor Ridgeway's book.

In conclusion, the word 'Minoan,' so important and as yet so difficult for the young student, is, so far as we can see, not mentioned in the whole volume. Professor Waldstein (p. 229) uses Mycenaean in its old sense as covering the whole ground from 1800 to 1100 B.C., with a remark that 'recent excavations, notably those in Crete and at the Argive Heraeum,' tend to push its beginnings still further back. Mr. Hicks (p. 53) refers 'the artistic and commercial activity of Mycenae itself' to 1600 to 1100 B.C., and clearly has the new distinction between Minoan and Mycenaean in its more specific sense in his mind, though

he does not state it. What however is the student to do when he turns from these articles to that of Mr. Cook, who, unfortunately without explanation, gives us (p. 475) 'Mycenaean'—in inverted commas—as covering 1500 to 1000 B.C., and assumes that ships on Cretan seal stones are to be assigned to an epoch before it!

The volume as a whole is good and useful, but till this side of it is altered and strengthened we shall not be able to say that it covers the ground 'From the earliest times of which we have any knowledge' unless, with Professor Oman, we mean such a statement to refer to a date which, in any and every sense of the word, is post-Mycenaean.

RONALD M. BURROWS.

Cardiff.

THE CORPUS POETARUM LATINORUM, PART V, AND HOUSMAN'S JUVENAL.

Corpus Poetarum Latinorum. Edidit IOHANNES PERCIVAL POSTGATE: Fasc. V, quo continentur Martialis, Iuvenalis, Nemesianus. Londini: sumptibus G. Bell et filiorum, MDCCCXCV. Pp. x + 572. 6s.

D. Iunii Iuvenalis Saturae: editorum (sic) in usum edidit A. E. HOUSMAN. Londinii: apud E. Grant Richards, MDCCCXCV. Pp. xxxvi + 146. 5s. 6d.

MR. POSTGATE is to be congratulated on the completion of his task. The *Corpus Poetarum Latinorum*, of which we have now the final instalment (though a hint is dropt regarding an Appendix, to include the later poets, Ausonius, Claudian, Prudentius, etc.), is by this time as universally known and commended as the *Encyclopaedia Britannica*. Of the texts offered in this *Fasciculus*, the editor-in-chief has undertaken only a small part, the *Cynegetica* of Nemesianus. The text of the *Bucolica* comes from the pen of Prof. Heinrich Schenkl. Both these texts are based on re-examination of the manuscript materials. For Martial Mr. Duff is responsible and for Juvenal Mr. Housman, who has simultaneously published on his own account a separate text of the *Satires*, in which freer scope is given to the introduc-

tion of novelties, and the 'modus operandi' is defended in a Preface of 36 pages.

Mr. Duff has discharged his duties as editor of Martial in an admirable manner. The text of Martial is so well established by manuscript evidence that conjectural emendation should be avoided as far as possible. Mr. Duff has improved the punctuation in several passages (III xi. 3; lxvii. 8-9; VII xix. 2-4; X lxxx. 5; XIII lxxix), sometimes on his own initiative, sometimes on a friend's, and has admitted a select number of new readings (e.g. Spect. xxviii. 10 *id dives, Caesar*; V lxvi. 2 *sic erit: aeternum*; VI lxx. 10 *separetur*; XII Epist. 14 *candore*; lv. 11 *recusat* and *sed unum* transposed; XIV ccxvi. 2 *deicit*), of which only the third, Mr. Duff's own suggestion, seems to me at all certain. Where an unintelligible word or phrase is strongly attested by the MSS., he leaves it unchanged and adds an indication of its doubtfulness. Thus at XIV xxix. 2 *mandatus* is left in the text and the note runs: '*mandatus*' quid sit nondum satis liquet. On the other hand he has not pushed to an extreme this theory of the infallibility of the consensus of the MSS. and changes their *patri* (III xiii. 2) into *putri*, their *callida* (IX xlviii. 8) into *pallida*, and their *sollicitata* into *sollicitare* (VI lxxi. 4); while

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I in my edition (in the Oxford Series of Classical texts) felt myself required by the conditions prescribed for the Series to retain the traditional reading. In III xciii. 17, he has not appreciated my difficulty with regard to *pestilenties*, viz., that these by-forms in *-ies* require a short antepenultimate syllable (e.g. *tristities*, *maestities*); in II xlvi. 5 his objections to *unam* will be removed by a reference to Plaut. *Mil.* 584. The other points in which we differ (e.g. II Epist. 2 *atque* or *aut*; VI xxvii. 7 *est pia*, *sit* or *sit pia*, *si*) have, most of them, been discussed in previous numbers of the *C.R.* (XVI p. 316; XVII p. 48). But why does he tolerate the mention of an impossible form like *zmargdos* (V xi. 1)? And why does he omit to mention *gressun'* (*gressu* MSS.) in IV viii. 11 (see *C.R.* XVII 261)? I have noticed only four printer's errors (ad I xxvi. 9, *Laetana* for *Lactana*; ad I xcii. 3 for 5; ad III xli. xl for xli; ad XII lx, *coniunci* for *coniuncit*) and have a couple of doubtful suggestions to make. In I cviii. v. 8 may possibly be a question, 'Is it a great thing to you, Gallus, if I allow myself this single exemption?' Similarly perhaps in VI xiv. 4 'if one is actually able to write clever verses, would he not write, Laberius?' (with *v.p.* either ironical or interrogative).

It will be worth while to recapitulate the reasons (cf. *C.R.* XVII 48) which require an editor of Martial to abstain from alterations of the traditional text, for thereby light will be thrown on problems offered by the text of Juvenal. For the text of Martial we have the evidence of three ancient editions (one of 401 A.D., the others perhaps earlier) represented by three families of MSS., which Mr. Duff calls α , β , γ . These three families have apparently remained separate until the Renaissance period; for the α -archetype, after being used for the compilation of two nineteenth-century Anthologies, seems to have disappeared, and, while the β -archetype remained on Italian soil, the γ -archetype was confined to France. There has been therefore no 'mixture' of text in Mediaeval times. Since we know that more than one edition of the epigrams appeared during the poet's lifetime, some (hardly all) discrepancies may be referred to his own pen. Thus at VI lxiv. 3 Martial may have used the stock epithet for a peasant woman, *rubicunda* (cf. Ovid *A. A.* III 303 *coniux Umbri rubicunda mariti*), but have changed it on second thoughts to *depressa*, the reading which Mr. Duff rightly prefers (*C.R.* XVII 222). There is no obvious

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reason why an ancient editor would substitute the one word for the other. Mediaeval editors (e.g. the Abbot Lupus), who had only one defective copy at their disposal, often made arbitrary substitutions of words and scribes consciously or unconsciously did the same thing. At VI xliii. 9 the manuscript evidence is fortunately so complete that we know for a certainty that *regressus*, although an eminently suitable word for the context, is due to the aberration of an Italian scribe (*C.R.* XV 413). We can be almost equally certain that *servorum* (X lvi. 6) has the same origin (*C.R.* XV 419). French scribes are responsible for *felix quae tantis* and *o felix quantis* (IX xx. 3) and a hundred other readings offered by the Paris MS. (X) and the Milan MS. (V), both of the tenth century; while if we descend to the eleventh-century MSS. of the γ -family, we find variants, some clever, some stupid, as thick as blackberries. It is indeed a good fortune which enables us in the case of Martial's text to distinguish these modern parvenus from genuine ancient varieties of reading.

When we turn to the manuscript evidence for Juvenal, we find a very different state of affairs. So far as I can see, we cannot avoid the inference that only one ancient MS. survived the Dark Ages. The absence of the last part of Sat. XVI from all our MSS. is of itself sufficient proof, which no counter-evidence, such as the 'subscriptions' of Nicaeus or Epicarpus or the mention of this or that variant by Servius or Priscian, is at all strong enough to controvert. It is impossible to believe that the missing part would not have been supplied from some transcript or other, if any ancient MS., which had not (like the Archetype) lost its last leaf, had been available at the Carolingian Revival of Learning.

This archetype of all existing MSS. (for the scanty Bobbio fragment may be left out of account) was written in Rustic Capitals, to judge from the similarity of the letters P and C, e.g. xiii. 59 PARADEO] caradeo P, cara adeo G; xv. 27 IVNCO] iunpo ut vid. P. It had 29 lines to the page, if, by a common practice of a mediaeval scriptorium, the content of the pages was reproduced in the transcript P. That the Aarau fragment, which has the same number of lines to the page, may be part of a transcript of P is suggested by its sharing P's miswriting of vii. 89. It had Scholia (transcribed in P and in the St. Gall MS.) and (possibly extracted from these) interlinear or marginal variants (e.g. xvi. 23 *mulino*, *Mutinensi*; viii. 147

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Lateranus, Damasippus; vii. 100 nullo quippe modo, namque oblita modi); also Glosses (e.g. x. 189

altus caelum intuens
hoc recto uultu, solum hoc et pallidus optas,

a gloss which has caused this variety of reading: alto (*eras.*) recto uultu s.h. *P*, altus caelum intuens uultus sonus hoc *F*, altus (alius *O*) caelumque tuens hoc *LO*, which suggests that *LO* come from a 'doctored' transcript of *F* or of the original of *F*). A line omitted by the scribe at its proper place had been occasionally entered in the top or bottom margin of a page (e.g., v. 91 omitted through homoeoteleuton). And it shewed, amongst other defects, omissions (e.g. the latter part of ix. 134 and the beginning of viii. 7), transpositions (e.g. viii. 66 *et trito*), and miscopied words (e.g. ix. 106 *taceant* for *faciant*). It is the coincidence of the other MSS. with the Pithoeanus in these defects which proves that all our MSS. (I will speak of *O* presently) come from one archetype; and it is the great fidelity of *P* to that archetype which gives *P* its unique position. Thus the defective verse, viii. 7, is omitted by the 'codices deteriores'; at viii. 66 they patch up the metre by omitting *et* or by writing *tritoque*; at ix. 106, since *taceant* does not suit the sense, they all offer *clament*. In other words, they have all been transcribed (or corrected) from a 'doctored' copy, in which the 'corrector' in some scriptorium or the abbot of some monastery had altered *taceant* to *clament*, thinking that this made the line intelligible. A 'doctored' MS. of this kind was always much in demand in a mediaeval scriptorium, either for transcribing or for correcting a copy in the monastery library; so it is natural that nearly every MS. of Juvenal should have been affected by it.

But the chief defect of the Archetype of our MSS. was one which was only revealed to us the other day by Mr. Winstedt's discovery. A passage of 29 lines had been omitted in Sat. VI, and the incoherence of the parts where the omission occurred was concealed by a piece of 'doctoring.' Five verses were re-written as three, and were transposed to an earlier part of the Satire. Now 29 lines (by our theory) make exactly a page of the Archetype. This can hardly be an accidental coincidence; so that the discovery of an 11th century Italian MS., which contains the omitted passage, does not imply that a second ancient MS., a representative of a

different ancient edition, had been transmitted to modern times. All that is implied is either (1) that a transcript (in which a page of the original had been omitted) of the Archetype in Rustic Capitals was the immediate archetype of the Pithoeanus and the 'codices deteriores,' or (2) that Mr. Winstedt's Italian MS. preserves a trace of the immediate original from which the Archetype in Rustic Capitals was itself transcribed, this original having, as is natural, the same content of page as the transcript. Investigation might enable us to determine which of these alternatives (probably the latter) should be adopted.

If this account of our Juvenal MSS., which does not claim to be novel, is correct, the manuscript evidence for Juvenal is much weaker than for Martial. Only one ancient text is represented by our MSS. The Pithoeanus together with the 'codices deteriores' correspond, not to the whole collection of the MSS. of Martial, but to one of the three groups; let us say, to the third family, since that is the only family which offers a number of 10th and 11th century MSS.; although the best representative of this family, the Edinburgh MS., cannot claim the unique position of the Pithoeanus.

It is Mr. Housman's contention that the 'codices deteriores' of Juvenal have been unduly neglected. If his Preface, in spite of the unfortunate¹ style in which it is written, can induce some student to collate and classify a sufficient number of them, it will not have been written in vain; welcome light will be thrown on the mediaeval transmission of Juvenal's text. From Mr. Housman's apparatus criticus one can guess that *AGU* form one group and *FLOT* another; but the exact relationship of the two groups and the nature of their dependence on some 9th (10th?) century 'doctored' copy, not to mention the composite character of *O*, can be definitely established only by means of a painstaking investigation of these less attractive MSS. Undoubtedly, as everyone allows, the evidence of *P* must often be supplemented by their evidence, since *P* is not the parent of the others; e.g. at vi. 455, where the scribe of the Pithoeanus has written *mih* instead of *vis*, his eye having been caught by the *mih* in the preceding line.

¹ I suppose it is useless to express a wish that Mr. Housman would cease to speak about veteran scholars of eminence, like Buecheler, Vahlen, and Friedlaender, in that fashion.

And undoubtedly some variants are genuine ancient variants, such as those mentioned above; though Mr. Housman's list on p. xxv. of his Preface seems to me to require revision. For example, Servius was a notoriously inaccurate quoter, and his works were to be found in most monastery libraries. He quotes x. 112 with *sanguine* instead of *vulnere*, and *sanguine* appears in *GU*. But does this prove that *sanguine* (included in Mr. Housman's list) was a genuine ancient variant? Is there not a possibility of some mediaeval abbot, who had noticed Servius' quotation (probably a misquotation), having entered the word in the copy in his monastery library? The Bobbio fragment is not of sufficient extent to help us much in this matter.

But it will not do to say that all readings in any MS. which give good sense must be ancient variants, nor can it be left to the critic to make a patch-work text from good and bad MSS. without reference to their relationship and history. The parallel case of Martial throws great suspicion on variants found in eleventh century or later MSS. Few scholars, I fancy, will agree with Mr. Housman in believing that the genuine reading¹ in xi. 148 has been best preserved by a fifteenth century MS. in the British Museum *quis erit et*. This is patently an erroneous transcription of the reading (the 'doctored' reading?) of the 'codices deteriores' *quisquam erit et*; for nothing is commoner than the miscopying of *quisquam* as *quis*, whether through Haplography or the confusion of the usual abbreviation of *quam* with an obliterated *q*. In x. 313 surely the Archetype had *irati debent* (-bet), glossed in the 'doctored' copy by a suprascript *exigere*, of which the *exire* in *A* is a mere scribal corruption. And surely in xv. 93 *usi* of *AGL* was a gloss written above *olim* to explain the Ablative *alimentis talibus*. I would class these two

¹ The reading of the Pithoeanus: *quisquam erit*; in *magno cum posces posce Latine*, has been strikingly confirmed by a Graeco-Latin Conversation Manual, published in vol. iii. of the *Corpus Glossariorum Latinorum*, which indicates that *in magno miscere* (*poscere*) was a current phrase of the wine-table. Of course the Scholiast's *quales vendunt care manciparii* is quite in keeping with *P*'s version.

intruders with *arca* vii. 8, *servorum* ix. 68, *sellas* x. 91, 'et hoc genus omne.'

But if definite proof be required in each of these cases, it can be obtained only by a thorough investigation of the mediaeval transmission² of Juvenal's text. And Mr. Winstedt's discovery was of itself sufficient to shew the utility of this. It shewed something more, the uncertainty of the text of Juvenal, as contrasted with Martial. If the large gap of 29 lines and the lesser omission of two lines in the Sixth Satire had escaped detection by critics, how many more defects of this sort may yet be lurking undetected? The awkwardness of i. 156 sq. disappears if we follow Mr. Housman's suggestion of a missing line:

qua stantes ardent qui fixo gutture fumant,
<quorum informe unco trahitur post fata
cadaver>
et latum media sulcum deducit harena;

and there is perhaps an element of truth in the rather exaggerated statement on p. xxx. of the Preface: 'To emend Juvenal is difficult, and to attempt his emendation is dangerous; but this difficulty and danger arise not from the soundness of his text but its corruption. The scribes' (I would rather say, some mediaeval corrector) 'have depraved it by alterations so violent and so unscrupulous that correction . . . must often be impossible.' Jahn had already given the same hint: *multum abesse, quin ubique vera poetae manus restituta sit, et gravissima vulnera tecta neque sanata iacere nullo modo negaverim*.

W. M. LINDSAY.

² Mr. Housman's sneer at 'Ueberlieferungsgeschichte' (Preface, p. xxviii) refers, I suppose, to the ancient transmission of texts. Apropos of this, I take the opportunity of pointing out that, if the 'subscriptio' and the glosses in the Montpellier (No. 212) Persius are (cf. *C.R.* xix. 221) in the same handwriting, which is not the handwriting of the text, this suggests three inferences: (1) the glosses represent the 'adnotatio' of Tryphonianus Sabinus; (2) the corrections in this handwriting come from a MS. representing his text; (3) the actual text of the Montpellier (212) MS. does not represent his text. Can some one tell us whether the 'subscriptio' in the Vatican Archives MS. is written by the scribe or by the 'corrector'?

CORRESPONDENCE.

PROFESSOR BUECHELER'S JUBILEE.

On the 13th of March 1906 Professor Buecheler's friends will celebrate his golden jubilee as Doctor of Philosophy. Since 1870 he has laboured as Professor at Bonn and worthily maintained the credit of the University of Niebuhr, Ritschl, and Otto Jahn. A committee of his pupils, in the wider as well as in the narrower sense of the word, is raising a fund to procure a bust, by Dr. Walter Lobach in Berlin, for which subscriptions will be received ('Buechelerbüste') by the Berg-Märkische Bank, Kaiserplatz, Bonn, and by Barclay's Bank (Mortlock's branch), Cambridge. Any surplus will be

applied to found a 'Buecheler-Stiftung' (there already exists a 'Welcker-und-Usener-Stiftung') at Bonn.

Readers of the *Classical Review* do not need to be told what services Professor Buecheler has rendered to ancient letters, in many departments, from very early days. As one of the Committee I shall be glad to receive names of scholars who will join the Committee, and also to take charge of subscriptions.

JOHN E. B. MAYOR.

ST JOHN'S COLLEGE, Nov. 11.

ARCHAEOLOGY.

TRIREMES.

LIKE many other recent writers on this subject, Messrs. Richardson and Cook have misconceived the nature of the problem. We do not want to know how they would build a trireme. We want to know how triremes actually were built. And, if we are to know this, we must take account of these five points at least:—

I. The remains of the Athenian docks show that the triremes were not more than 150 ft. long and 20 ft. wide.

II. Vase-paintings, coins, etc. show that the oars were confined to about three-fifths of the length of the ship, not extending further forward than the cat-heads nor further aft than the steering-gear.

III. Inscriptions show that the Athenian triremes had 62 thranite oars, 54 zygite oars, and 54 thalamite oars.

IV. The Kouyunjik relief and several vase-paintings depict vessels with two tiers of oars arranged in this way

V. The Acropolis relief and the relief on Trajan's Column depict vessels with three tiers of oars arranged in this way : , that is, in *quincuncem*.¹

¹ See the diagram in my article *navis* in Daremberg & Saglio's *Dictionnaire des Antiquités*, Fig. 5275 on p. 29 of fascicule 36.

There can be very little doubt about the arrangement of the oars. The difficulty is about the arrangement of the rowers. And the difficulty is aggravated by Messrs. Cook and Richardson, p. 377, when they make the midship-section of a trireme just like the midship-section of a modern steel-built steamer. If the midship-section of a trireme was something like the midship-section of a mediaeval galley, the difficulty nearly disappears.

Suppose that the vessel's sides curved sharply outward, and that the rowers' seats were fixed against the vessel's sides, so that the middle line of the vessel was nearer to the thalamites than to the zygites, and nearer to the zygites than to the thranites:² the rowers could then work three tiers of oars in *quincuncem* without any inordinate difference in the lengths of the oars or in the heights of the tholes above the water-line.

This, I think, may prove to be the true solution of the problem. At present the problem is insoluble, because we have not got sufficient information. And it is mere waste of time to give solutions that run counter to the information that we have got.

CECIL TORR.

² *Ibid.* Fig. 5270 on p. 27.

GARDNER'S GRAMMAR OF GREEK ART.

A Grammar of Greek Art. By PERCY GARDNER. London: Macmillan, 1905. Pp. xii. + 267. 7s. 6d.

PROFESSOR PERCY GARDNER'S authority on Greek Archaeology stands so high, that few, if any, reviewers could fulfil Milton's ideal of bringing to their task a judgment greater than that of the author. The present writer can only attempt to call attention to the importance of this book with reference especially to some of the questions suggested.

In choosing a title Professor Gardner has followed the precedent set long ago by Owen Jones in his 'Grammar of Ornament.' Principles govern the phenomena of all expressions of the human intellect, grammar, rhetoric, poetry, philosophy, art, and so on. The danger of applying to other departments a term which is strictly appropriate to one is that fanciful analogies may be sought, in order to justify the choice of a title. Professor Gardner however, while at first seeming to yield to this temptation, is content further on to speak of 'the principles of Greek Art,' surely a sufficient description of his purpose. Anyhow the grammarian, who at present is much at a discount, will be gratified to think that his special pursuit furnishes a term of general application.

Professor Gardner rightly insists that his subject is psychological, that is, that it expresses the working of mind. An obvious truth; all human effort is psychological. But, as applied in this book to Greek Art, the term is strictly limited. The principles traceable in all artistic endeavour, whether those of a prehistoric bone-scratcher, or of a Pheidias, are not discussed. Nor again are artistic principles common to Babylon, Egypt, Phœnicia, and Greece treated of. Further, Minoan and Mycenaean art is excluded at one end, Hellenistic art at the other. The enquiry is confined to little more than two centuries, from B.C. 550 to the era of Alexander, a brief period during which Greek art put forth its perfect flower. And within this narrow compass Doric and Ionic ideals are discriminated.

Professor Gardner writes of the character of Greek art generally, of architecture, sculpture, painting, vases, coins, and, a subject of great general interest, the relation of painting to literature. The chapter on Painting is perhaps the least satisfactory,

chiefly owing to the meagreness of the evidence, but partly perhaps because the subject seems less congenial to the author than the severer and simpler themes of sculpture and architecture. 'On the whole,' he concludes, 'Greek painting through all its history, must, so far as we can judge, have shown the same qualities as Greek sculpture.' That is to say, the potentialities of painting were not discovered. Here at least the Greeks were but halting pioneers of that wonderful outburst of life which began with Giotto after the slumber of centuries.

What then are some of the principles which govern Greek art?

In the first place the Greeks were idealists. They were not content to copy what they saw, they sought to discover the perfect in the imperfect, to construct the type after which all Nature appears to be striving. Professor Gardner recalls the story of Zeuxis, who, when commissioned to paint a Helen for the people of Croton, bargained that he should study the forms of the five most beautiful virgins of the city. He adds the important remark that Greek idealism is 'not individual but social; it belongs to the nation, the city, or the school, rather than to this or that artist.' This connotes the sway of convention, a fruitful theme to which Professor Gardner recurs. Convention dictates rules to all art and literature, more so to ancient Greece than to modern Europe. While the Greeks, supreme as pioneers, adapted for their own purposes what they had received from the petrified earlier art of the East, they worked within the lines of their own conventions. On the one hand individual originality was more or less discouraged, on the other they were saved from eccentricity, exaggeration, and anarchy. Excellences however have their defects. The strength of idealism is its spiritual aspiration, its weakness the danger of losing touch with truth and reality. The remedy would appear to consist in constantly refreshing the mind with a study of nature. *Antiquam exquirite matrem.*

Secondly Greek art is distinguished by its love of the human form. In sculpture and painting all else seems subordinate to this absorbing tendency. The result is that it has left us beautiful types of men and women; it is full of human interest. All this accords with the bent of Greek thought. Man is the measure of the universe. But the loss is great. The sympathies

with plant and animal life, with sea and sky and mountain which inspired a Wordsworth are unfelt. In religion, if humanity is raised, divinity is lowered. Nothing in Greek art appeals to that mysticism which underlies religion: the two moods are hostile. Hence with the rise of spiritual religion and rationalism Greek art might survive impaired, but the popular religion was doomed to decay.

Thirdly there is the Greek love of pure outline apart from decoration. In architecture, which best illustrates this admirable principle, decoration is subordinate and appropriate to the design as a whole; it is simplest where structural usefulness is most obvious, as in a column, but more elaborate where less obvious, as in a pediment. Similarly the handles of a vase which are subject to constant use are generally undecorated. The reliefs on metopes are bold and high, otherwise they would be obscured by eaves and triglyphs; the subjects of a frieze are continuous. With regard to colour decoration it seems impossible to be equally enthusiastic. At a somewhat later date the colouring of the Tanagra terra cottas, and of the Sidon sarcophagi was undoubtedly delightful; but speaking generally the Greek feeling for colour must have been vastly inferior to its sense of form and outline. There is little to show that the Greeks possessed that intuitive and unfaltering taste which distinguishes the best of Chinese porcelain, or the harmonious marble patterns on a Saracenic wall, or a common Turkish embroidery.

Of other principles, for example, of balance and symmetry, of the intellectuality and sobriety which characterize Greek art there is not time to speak. But one question arises suggested by a remarkable paper on 'the Spirit of Gothic Architecture' in the July number of the Edinburgh Review. Gothic Architecture, the writer holds, with its clustered shafts rising into arch-heads, vaulting-shafts, aisle and nave vaulting ribs, and spreading out into arch mouldings, stands for energy, vitality, individual freedom. The earliest architectural forms which Gothic superseded stand for repose, for acquiescence in order and organization. What idea does Greek architecture stand for? Whatever the answer, one lesson we can learn from it. It supplies no models for domestic purposes. True it has at times served for ecclesiastical uses. The Parthenon has been a Greek church, a Roman church, and a Mosque by turns. This is

hardly a useful precedent. The Greek temple is the house of its deity; the Christian church, as Selden acutely remarks, is the house which man builds for himself to worship in. But in the subordination of decoration to design, in the preservation of beauty of outline and proportion, in simplicity and purity we have everything to learn from the spirit of Greek architecture. The overloaded decoration of the Western front of Salisbury Cathedral contrasts most unfavourably with the pure simplicity of its eastern end. And one who walking along Parliament Street to-day notices the superabundance of ornament which obstructs the form of the rising Government offices will sigh for the spirit of Greek sobriety.

Professor Gardner has given us an admirable manual, packed with matter, just in proportion, and lucid in exposition. His style is that of a philosopher rather than of an artist. This book will doubtless be valuable to the professed student; it should be digested by schoolmasters who, while wisely demurring to the introduction of so highly technical a subject into their school curriculum, should be able to illustrate their lessons in literature by analogies in art; it is a contribution to the history of civilization, and as such it will be welcome to that happily increasing class of men and women who, though unable to follow the minutiae of Greek studies, are alive to their importance, having discovered that ancient Greece has left a legacy which cannot be neglected.

F. E. THOMPSON.

PERROT'S *PRAXITELES* AND COLLIGNON'S *LYSIPPUS*.

- Les Grands Artistes*. (1) *Praxitèle*. Par GEORGES PERROT. 8½" x 6". Pp. 128. 24 illustrations. No date. Fr. 2.50.
(2) *Lysippe*. Par MAXIME COLLIGNON. 8½" x 6". Pp. 128. 24 illustrations. No date. Paris: Laurens. Fr. 2.50.

THE publishers of a series of short popular accounts of *Les Grands Artistes* have included among their subjects one or two Greeks. The volumes on *Praxiteles* and *Lysippus* which lie before us are excellent of their kind. The illustrations are up to the 'series' level, and on the whole well selected, although patriotism has to a certain extent affected the choice. Of the two

authors, M. Perrot treats his subject with the lighter hand; the 'gros livre' of a German writer is dismissed as something of which the less said the better; and he remarks with a tinge of regret that modern feminine dress, with all its buttons and sewn-up sleeves, renders impossible for a modern advocate such a *coup de théâtre* as that by which Hyperides saved Pnyne. The method in both books is the same, to proceed from the known to the less known; and it is astonishing and a little disheartening to realize how soon the realm of conjecture is entered. In the case of Praxiteles we have the Hermes; in the case of Lysippus we have still less, for the Agias is only a contemporary copy. As to the Apoxyomenos, M. Collignon is so little disturbed by the discovery of the Agias that he still regards it as a certain criterion of the Lysippean style. These two or three pieces are small enough basis on which to reconstruct the *œuvre* of two of the greatest of Greek sculptors. But even if there were somewhat more, one may be permitted to doubt the wisdom of the attempt. Considering the number of monographs which appear with such an end in view, it may seem absurd to dispute the value of the method. But as a matter of fact the attempt to discover the artistic personality of a Greek sculptor is doomed to failure. This is not merely because of the necessarily fragmentary nature of the material, but still more because of certain essential characteristics of the best Greek art. It is an art of schools and tendencies, not of individuals and idiosyncrasies. One does not find in the same Greek school contemporaries differing from each other in the same degree as, let us say, Ghiberti, Donatello, and Michelozzo. The sooner this fact is realized, the sooner we shall have a satisfactory history of Greek sculpture. The passion for 'attribution' is not more worthy than the popular attitude towards works of art, which are best liked when the spectator is able to say οὗτος ἐκείνους. What is wanted is a classified collection of the original material; the poorest contemporary work is of more value for the purposes of instruction than an academic copy. No attempt should be made to attribute works to particular artists, so long as our sole basis for such an attribution is some unintelligible translation by Pliny of a half-understood phrase from the Greek. We shall then get a much clearer idea of the development and inner significance of Greek art than is provided by the method now in vogue. But such a history

would not be popular, because the public likes to be able to say 'this is' or 'is not by Lysippus.' And little books written on the lines of those which have furnished the excuse for the above remarks will always please the popular taste. It is at least a consolation that these two books show it to be possible to do so without displaying ignorance of the subject.

G. F. HILL.

SVORONOS' NATIONAL MUSEUM OF ATHENS.

Das Athener Nationalmuseum, phototypische Wiedergabe seiner Schätze. Von J. N. SVORONOS. Deutsche Ausgabe besorgt von W. BARTH. Hefte 3, 4. Athens: Beck and Barth, 1905. 4to. Pp. 87—134. Plates XXI—XL. Price (2 parts) M. 14.40.

PARTS 3 and 4 of this valuable publication form an instalment of the section on sculptured reliefs. As Parts 1 and 2 dealt with the finds at Cerigotto, it is impossible as yet to see any logical plan in the work. Certainly such is not to be found in the method of numbering adopted, of which '3. 1959. XXVI. i.' is a fair specimen.

The text shews the same careful observation of the monuments, and the same skilled application of numismatic evidence to their elucidation. There is also present the same tendency towards an unnecessary elaboration of hypothesis, the main danger of which is that the highly doubtful deductions achieved are apt to be quoted in textbooks as matters of ascertained fact. For this Dr. Svoronos, whose conclusions are stated with moderation and reserve, cannot be held responsible.

The following are among the more interesting examples treated. No. 3, 1959, xxvi. i. In this relief representing apparently a runner in the extreme of exhaustion Dr. Svoronos recognises a contemporary portrait of Pheidippides. The aptly quoted Etruscan scarab makes the motive clear, but the association of the relief with the famous runner is of course conjectural. No. 7. 82. xxvi. This curious reduplicated representation of Athena is ingeniously interpreted as a reproduction of the two Palladia of Demophon (Cf. Polyæn. 1, 5). This explanation however leaves out of account the frequent presence of apparently reduplicated deities on coins. No. 8. 126. xxiv. To the famous relief from Eleusis

the author brings a new interpretation and nomenclature. According to his theory Demeter sets a ring on the outstretched finger of the Attic hero Nisos (a piece of symbolism recalling the marriage of St. Catherine of Renaissance art), while Kore dowers him with the single golden hair conferring immortality. In effect these motives are more consonant with what has been preserved for us in the marble than any that have yet been suggested, but there is no corresponding literary tradition respecting Nisos. The long notice on No. 9. 1783. xxviii being incomplete will be best considered with the next part.

The plates, generally excellent for the more important pieces represented, suffer occasionally from an over-emphasis of light and shadow. Where several subjects are grouped on the same page, more care might have been taken to secure a uniform background. Both these defects are seen on Plate XL. Plates XXX, XXXI on the other hand are particularly good.

JOHN ff. BAKER-PENOTRE.

HILL'S GREEK COINS OF CYPRUS.

A Catalogue of the Greek Coins in the British Museum: Coins of Cyprus. By GEORGE FRANCIS HILL, M.A. With One Map, a Table of the Cypriote Syllabary, and Twenty-six Plates. London: 1904. Pp. cxliv + 120. Price 15s.

THE deservedly high reputation of the British Museum Coin Catalogues is fully maintained by the most recent addition to their number,—the twenty-fourth volume of the series, as the Keeper of Coins reminds us in his Preface. A noteworthy and a most welcome innovation is a complete record of the weights of the bronze pieces. The intrinsic importance of such information may seem to be small. As a matter of fact, rough and ready as these weights usually are, they may provide a valuable aid to classification, particularly where one is dealing with groups so nearly related in time that the ordinary criterion of style is of little practical use. Another novel feature is an Index to the Introduction. It may be hoped that both of these improvements are destined to reappear in all future volumes.

The special difficulties of Cypriote numismatics are well known. So far as the earlier period is concerned, the historical

data are of the most meagre description. Again, many of the coins are badly struck or struck from worn dies, accurate transliteration of the legends being thus very hard of attainment. Mr. Hill had undoubtedly a great opportunity, for (thanks to the acquisition of Sir R. Hamilton Lang's collections) London is exceptionally rich in Cypriote coins, richer probably than any other museum in the world. Seekers after new things will perhaps be disappointed. But the verdict of sober critics will certainly be that the author has made the most of his material, and has handled it in an exceedingly judicious way. Six's brilliant articles, published some twenty years ago in the *Revue Numismatique*, were eminently constructive. The theories there propounded have been generally accepted, but the foundations on which they rest have not been hitherto adequately tested. Mr. Hill has carried out the testing process on strictly scientific lines, with the result that much that seemed certain before is now shown to be doubtful or altogether untenable. The value of the book then is, in the first instance, negative. But the negations are arrived at through an accumulation of positive facts that cannot but furnish a secure basis for further investigation. As new specimens come to light, they will fall naturally into their places and will gradually build up solutions to the problems that Mr. Hill has been compelled to leave unanswered. Nor must it be supposed that the Catalogue is, in all respects, what Kuropatkin is alleged to have called an 'advance to the north.' Thus, against the treatment meted out to the staters hitherto assigned to Golgi, we may place as a real gain the satisfactory attribution to Cyprus of an interesting little set of bronze pieces with the heads of Antoninus Pius and of M. Aurelius as Caesar. They have often been classed as Alexandrian. As Mr. Hill points out, their *provenance* clearly marks them as Cyprian.

Apart altogether from particular results, the book is an admirable object lesson in method. It really deals, not with the British Museum specimens alone, but with all known examples that illustrate points of importance in the history of the mints of Cyprus. More than a third of the whole number of plates—nine out of twenty-six—are devoted to reproductions of coins in other collections, while great care has been taken to discriminate between different dies. In the Introduction all relevant questions of historical, geographical, and archaeo-

logical interest are adequately discussed with exhaustive references to the most recent authorities. As an example, one may point to the seven or eight pages devoted to the architectural details of the temple of the Paphian Aphrodite, a representation of which is the most characteristic Cyprian coin-type of the Imperial age. The difficulty of Mr. Hill's task, and the conscientious thoroughness with which he has discharged it, may be gauged by the fact that, while words are nowhere wasted, the Introduction and the Indexes combined contain just about twice as many pages as the text of the Catalogue proper. The book, as a whole, will be indispensable, not to the numismatic student alone, but to all who concern themselves with the early history of the island. It contains a specially prepared map, while a new fount of type has been cut for the characters of the syllabary. The collotype plates do credit to the Clarendon Press.

G. MACDONALD.

MONTHLY RECORD.

ITALY.

Via Salaria.—Further details are now published with regard to the terracotta mural relief recently discovered in a *columbarium* on the Via Salaria. It represents a scene from a tragedy—probably the moment when Andromache is informed of the decision of the Greeks to slay Astyanax. The architectural background of the stage is rendered with great elaboration. The colouring is still fresh and vivid. Most probably it is a theatre of the Hellenistic Period which is depicted. Two very imperfect fragments of this relief were previously known.¹

Ferento.—A series of Etruscan chamber tombs was excavated in 1903 on the *Poggio del Talone*. Several sarcophagi in peperino with Etruscan inscriptions on the covers were found. Although the tombs had previously been plundered, many painted vases with designs in yellow on a black ground (imitating Greek style) were discovered, as well as several bronze mirrors with engraved designs which were unfortunately much injured by oxidation.²

Velletri.—A collection of fictile votive objects has recently been discovered. They number over a hundred and represent parts of the human body and domestic animals. As they are evidently offerings made to

some sanctuary, it is thought likely that they belong to a temple of Sol and Luna which stood near the spot where they were found.²

Sardinia.—At Cagliari, in the course of excavations for building purposes, extensive remains belonging to the Roman period came to light last year. The most noteworthy object found is a statue of Dionysos in fine marble. The head, which was separately inserted, is missing. Dionysos, who wears a fawn-skin, stands by the side of a tree against which his panther leans. The statue, in its present condition, measures about 5 ft. in height; it evidently belongs to a good period of Roman art.²

Populonia.—The Museum at Florence has recently acquired two hydriae of great importance. They were probably found in the course of clandestine excavations at Populonia. The vases belong to the same class as the Meidias vase in the British Museum (Cat. E 224), and evidently form a pair. The first shows Phaon (ΦΑΩΝ) seated and holding the lyre. Above him is Aphrodite in a chariot drawn by Himeros and Pothos. The second represents Adonis (ΑΔΩΝΙΟΞ) before Aphrodite. In both vases there are numerous subordinate figures; all of them have their names inscribed. The vases apparently depict the translation of Phaon by Aphrodite.³

Corneto Tarquinia.—A small chamber tomb has been uncovered. In it was a well preserved painting of the fifth century B.C. representing a banqueting scene. This has now been detached and transferred to the Museum at Florence.⁴

Ostia.—Lead water-pipes with inscriptions have recently been discovered. One is new, viz.

(R)EI PVB COLOSTEX OFFVALZOSIM⁴

Pompeii.—A small house in *Reg. V, is. IV* has recently been excavated and presents some features of interest. One fresco shows Mercury with a white *omphalos* before him. The *omphalos* is covered with a red network and has a serpent twisted round it. A graffito near by reads

OPTATASICVNDQ
SVSQA1.VTII(m).

In another room is a wall-painting of about 3½ ft. high by 3 ft. broad. Above is Diana in her chariot drawn by two white horses. Before the chariot is Mars, fully armed,

¹ *Notizie degli scavi*, 1905, part 1.

² *Ibid.* part 2.

³ *Ibid.* part 3.

⁴ *Ibid.* part 4.

descending towards Rhea Silvia who lies sleeping on a rock. In the middle of the picture is Rhea Silvia (!) in custody of a slave. The lowest scene represents Mercury in the act of pointing out to Rhea Silvia the suckling of the twins by the wolf. The picture is badly preserved, but is of great interest owing to the subject, which has not hitherto been found on Pompeian wall-paintings. A seal found in the house has the following stamp in raised letters:

ΒΑΓΘΜ
ΙΘΝΥΣΕΣ

Cf. the grafito above.⁴

F. H. MARSHALL.

⁴ *Notizie degli scavi*, 1905, part 4.

ARCHAEOLOGICAL AND NUMISMATIC SUMMARIES.

Annual of the British School at Athens. x. 1903-04.

1. A. J. Evans: The Palace of Knossos. (Two plates, 22 cuts.)

The object of Dr. Evans' fifth campaign was to continue the exploration of the Palace and ascertain its original elements, also to investigate the dependencies lying immediately beyond the *enceinte*. He also lighted on an extensive Minoan cemetery, with a Royal tomb. In the Palace itself new data were obtained for the first and second periods of the later Palace, as well as the remains of the original plan and evidence of alterations. By means of a section cut in the West Court much light was thrown on the stratification and successive chronology; among other points, that the later Palace was posterior to the age of polychrome pottery ('Middle Minoan II.'). Its second period not being later than 1500. The outlying remains discovered included a roadway, and a deposit of clay tablets referring to royal chariots and weapons; one mentions a store of 8,640 arrows, and close by an actual deposit of arrowheads was found. In the cemetery three classes of tombs were noted: the chamber, the shaft, and the pit; one remarkable tomb in the form of a square chamber had been rifled in antiquity.

Among other finds may be mentioned a series of fine painted vases of 'Middle Minoan III.' period, knobbed *πίθοι*, and pottery of the early Minoan and Neolithic periods, all from the section in the West Court. They shew a continuous development from Neolithic to late Minoan. The early Minoan included both 'light-on-dark' and 'dark-on-light' decoration, shewing the parallel development of the two methods. Some fragments of frescoes were found representing spectators of sports and others with ornamental patterns.

2. M. N. Tod: Teams of Ball-players at Sparta.

Publishes two new inscriptions and collects and restores others, all recording victories in the annual ball-contest of teams representing the *ᾠσάι* or divisions of the state.

3. M. N. Tod: A new fragment of the Attic Tribute Lists.

An inscription found on the Acropolis not earlier than 432 B.C., probably to be restored as representing the contribution of Colophon, joining on to *Inscr. Gr. i. 256*.

4. R. M. Dawkins: Notes from Karpathos.

Chiefly on the modern dialect.

5. A. J. B. Wace: Grotesques and the Evil Eye. (5 cuts.)

Collects marble and bronze figures of dwarfs, negroes, and caricatures; all belong to Imperial period; the two former classes used as charms against the evil eye; the caricatures are merely fanciful.

6. R. S. Conway: A Third Eteocretan Fragment. (Cut.)

Discusses the Neikar inscription; alphabet Ionic of fourth century; a new sign **Γ** represents a sound between S and T.

7. H. Schäfer: Old Egyptian Agricultural Implements. (20 cuts.)

Gives examples of ploughs, yokes, etc., in Berlin Museum, and implements for winnowing and threshing, including a *ἀκρορ*.

8. J. E. Harrison: Note on the Mystica Vannus Iacchi. (4 cuts.)

Supplementary to Schäfer and to articles in *J.H.S.* xxiii.-xxiv.; publishes two monuments illustrating *ἀκρορ*.

9. J. H. Hopkinson: Note on the fragment of a painted Pinax from Præsos. (Plate.)

Pinax closely connected in style with Melian and Rheinea vases, with traces of Mycenaean influence.

10. H. R. Hall: The Keftiu Fresco in the Tomb of Senmut. (2 cuts.)

Discusses details of costume and of vases held by Keftians on fresco.

11. E. S. Forster: South-Western Laconia: Sites and Inscriptions.

Discusses topography and remains of district west of Taygetus; publishes 24 inscriptions, and 19 new or corrected from Gytheion.

12. R. C. Bosanquet: Church of the ruined Monastery at Daou-Mendeli.

Notes on a monastery on the slopes of Pentelicus.

13. R. M. Dawkins and C. M. Currelly: Excavations at Palaikastro. III. (Plate, 11 cuts.)

Important pottery finds, chiefly early and later Late Minoan; chronological comparison made with Knossos and other sites. Description of pottery given; also of houses excavated and their contents. In the Palace, room 44 contained clay objects connected with the Minoan snake-goddess cult: figures of the goddess with hooped skirts, doves, and cups forming *κέρποι*. As the *κέρποι* was associated with Rhea-Kybele, probably she is the snake-goddess. With these was found pottery of 'Mycenaean' later style. Currelly contributes note on a group of *ἀδραγ*-burials.

14. The Penrose Memorial Library (opening ceremony).

Athenische Mittheilungen. xxx. Heft 1-2. 1905.

1. F. Gräber: Enneakrunos. (Three plates, 32 cuts.)

Exhaustive discussion of this site and questions raised by it, with plan of excavations and attempted restoration. Dürpfeld's view upheld that Kallirrhoe was a place where water was collected from natural and artificial sources in a hollow at the west end of the Acropolis. There were also

sunk wells and rain-water cisterns, from one of which, of large extent, Kallirrhoe was supplemented. When a larger supply was required in the sixth century Peisistratos, in imitation of Megara, brought it from the Ilissos valley by pipes to Kallirrhoe, which was then enlarged, and a fountain with nine mouths erected, called Enneakrounos.

2. F. Studniczka: The Arcadian Phauleas' offering to Pan. (Plate and cut.)

An archaic bronze statuette in an English private collection inscribed *Φαυλέας ἀνέθυσε τῷ Πανί*; several small details, such as use of *ἀνέθυσε*, point to Arcadia as place of origin; seems to represent the donor himself.

3. W. Kolbe: Attic archons, 293-270 B.C.

Chronology of archons investigated on basis of historical data alone, the period chosen being that when Dionysios of Halicarnassos fails; satisfactory results obtained except for two gaps, fitting in admirably with history of Athens.

4. G. Sotiriades: Investigations in Boeotia and Phokis. (12 cuts.)

Results of investigations for Greek Archaeological Society in 1904: (1) At Chaeroneia Haimon river and shrine of Herakles identified; (2) prehistoric remains on the Kephisos (Neolithic pottery and stone idols); (3) a Mycenaean tumulus at Orchomenos; (4) a tumulus of Geometrical period in Kopais; (5) two Hellenistic tumuli at Drachmani; (6) a prehistoric settlement at Elateia.

5. U. von Wilamowitz and F. von Hiller: Inscriptions of Mytilene.

Three recently-discovered inscriptions, with annotations.

6. E. Ziebarth: Xoûs.

A correction of an inscription on a Mysian League relief (*B.C.H.* 1899, p. 592), reading *τῷ χῶ* for *τῷ χῶ(ρῷ)*.

7. A. Rutgers van der Loeff: Sepulchral Inscriptions from Rhodes.

Thirteen new sepulchral inscriptions.

8. Recent finds.

Jahrbuch des deutschen archäologischen Instituts. xx. Heft 2. 1905.

1. E. Pfuhl: Decoration of the sepulchral reliefs of Asia Minor and the Islands. (Three plates, 19 cuts.)

Gives list of stelae classified according to the subjects of the subordinate decoration on sides or top; also discusses composition of reliefs and forms of tombs generally in relation to existing tombs or representations on other monuments. Representation of deceased not a new idea (cf. the Attic lekythi); influence of Attic reliefs generally to be observed (as elsewhere, e.g. on South Italy vases).

2. J. Six: Pamphilos.

Closer investigation of existing material may yield a clearer idea of Pamphilos' art, e.g. Xenophon's description of the battle of Phlius, which he painted. Difficulties may be cleared up by supposing Pliny to have mistranslated Greek authorities. Pamphilos' treatment of foreshortening compared with Michel Angelo's.

3. U. von Wilamowitz-Moellendorf: Alexander the Great's Funeral Car.

Corrections of recent dissertation by K. Müller, and of his restoration of the car from the literary accounts.

4. M. Goepel: The Praying Boy and the Leaping Amazon. (One cut.)

Rejects Mau's theory of the Adorante being a

ball-player, also Michaelis' of the Ephesian Amazon being a leaper with a pole, both on physical grounds.

5. D. Detlefsen: Pliny's use of the censors' lists of Roman works of art.

In Bk. xxxiv. he uses them only to supplement his own information; for Painting he makes more use of them, and still more in Bk. xxxvi., where he had no good literary authorities. He was at best a merely mechanical 'paste-and-scissors' compiler.

Anzeiger.

1. Annual Summary of work of Institute.

2. Finds in 1904. (37 cuts.)

3. The Reichslimeskommission in 1904.

4. Berlin Archaeological and Anthropological Societies.

5. The Archaeological Congress.

6. Miscellaneous.

7. Bibliography.

American Journal of Archaeology. ix. Pt. 2. April-June 1905.

1. L. D. Caskey: Notes on inscriptions from Eleusis dealing with the building of Philon's porch. (Plate.)

Project of building porch shown to have been started about 350, but work dropped and not finished till end of century. Details of measurement collected from inscriptions and compared with actual remains, showing close correspondence.

2. P. Baur: Tityros. (Plate and cut.)

A terracotta statuette at Cincinnati, with very rare type of goat-man with cornucopia; represents a god of procreation called Tityros (which means a he-goat, and also comes to mean a goat-herd, cf. Virg. *Ecl.* i).

3. K. G. Kent: The city-gates of Demetrias. (Three cuts.)

Position of main gateway traced from observations.

4. W. N. Bates: A signed amphora of Meno. (Two plates, 6 cuts.)

An early R.-F. amphora with (a) Apollo, Artemis, and Leto, (b) an Oriental warrior with horses; Meno not otherwise known, but a contemporary of Andokides, and similar in style.

5. C. Peabody: American Archaeology, 1900-05.

6. Archaeological Discussions (ed. H. N. Fowler).

7. Bibliography, 1904 (ed. H. N. Fowler).

H. B. WALTERS.

Numismatic Chronicle. Part 2, 1905.

Th. Reinach. 'A stèle from Abonuteichos.' On an interesting inser. from *Ineboli* the ancient Abonuteichos. It is an honorary decree of the *φρατρία* and is dated 'under the reign of Mithradates Euergetes in the year 161 and the month Dios.' The date is thus (according to the Pontic Era) B.C. 137-6. This inser. proves that Mithradates Euergetes, the father of the great Mithradates Eupator, is distinct from King Mithradates Philopator Philadelphos with whom he has been sometimes identified. Of this Mithradates Philopator Phil. coins came to light some years ago; those of Mithradates Euergetes have still to be discovered. The inser. mentions the temple of Zeus Poarinos, a god of pastures (?) (Cp. *πόδριον*, *πόα*, grass).—J. Maurice on the mint of Heraclea in Thrace during the period of Constantine (pp. 120-178)

Part 3, 1905.

Sir H. Howorth. 'Some notes on coins attributed to Parthia.' A long paper (pp. 209-246) dealing with the coins of Andragoras and the drachms usually considered to be the earliest money of the Parthian kings. In his indictment of the authenticity of the Andragoras pieces, Sir Henry seems somewhat too eager to secure a conviction, and he makes what seems to be by no means the necessary assumption that the gold coins are copied from Roman *denarii* and are consequently modern fabrications. There seems no reason why the gold staters of Philip II. of Macedon may not have served (in antiquity) as their models, and in that case Sir Henry's puzzle about the position of the king's name will vanish. Sir Henry is certainly incorrect in saying that Aramaic inscriptions of 'firm, decided outline' are not found. They occur, e.g., on the coins of Sinope. Sir Henry's contention that the early drachms are Armenian and not Parthian is not supported by the types of the coins, nor by their *provenance*, the latter a consideration entirely ignored by him. In setting forth the history of the Parthian kings, it is to be regretted that he has used an antiquated text of Justin. His confidence in Moses of Chorene seems somewhat excessive; at any rate, one would have looked for some reference to the critical literature that has accumulated since the time of Laffranchi.

Revue Numismatique. Part 2, 1905.

Allotte de La Fuye. 'Monnaies ansacides de la collection Petrowicz.' An excellent critical examination (pp. 129-169) of the catalogue of the fine Petrowicz collection of Parthian coins published at Vienna in 1904. Col. A. de La Fuye disputes, and quite rightly as it seems to me, Von Petrowicz's attribution to Armenia of the early tetradrachms of Greek style assigned in my Brit. Mus. Catal. *Parthia* and by most numismatists to Parthia itself. To say nothing of the shadowy nature of the Armenian kings enumerated by Moses of Chorene, there is no evidence, I believe, of the finding of these tetradrachms in Armenia, while some, at any rate, undoubtedly come from Persia and the neighbourhood of Bagdad.—R. Dussaud. 'Monnaies nabatéennes.' A résumé of his important monograph published in the 'Journal Asiatique' for 1904. A list (p. 173) is given of the names and dates of the Nabathean kings.—J. Maurice on the numismatic iconography of the Roman Emperors, Maxentius, Constantine (and Helena).

Part 3, 1905.

J. D. Foville. 'Études de numismatique et de glyptique. Pierres gravées du Cabinet de France.' Deals chiefly with stones of the scaraboid class.—G. Schlumberger. 'Sceaux byzantins inédits.' On p. 340 the seal of the famous Anna Comnena is reproduced.—E. Babelon writes on a drachm of Chalcis in Euboea with a curious countermark, viz. a lyre and $\vdash N$. This is explained as the stamp of Ichnai in Macedon.—H. Sanders on a hoard of consular *denarii* found in Spain, province of Jaen, in 1903.—E. Babelon, review of Hill's 'Coins of Cyprus.'

Rivista Italiana di Numismatica. Part 2, 1905.

F. Gnechi describes some rare Roman medallions in the Vatican cabinet and has notes on the plated coins of Gallienus, etc. and on *tin* imitations of

current coins which appear to have been specially made for dedication to the presiding deities of springs and rivers.—L. Naville describes coins of Carausius, etc. from his collection.

In the *Rivista Italiana di Numismatica*, part 3, 1905, F. Gnechi tabulates the various allegorical types (*Abundantia*, *Aequitas*, etc.) that occur on Roman Imperial coins.—A summary of the coinage of Constantine II. is given by Laffranchi and Monti, pp. 389-413.

Journal International d'Arch. Numismatique. Parts 1 and 2, 1905.

F. Hultsch. 'Ein altkorinthisches Gewicht.' A bronze weight, type, bull's head, found in Attica, and bearing the name of the 'Corinthians' and the word *πενταχρον* in archaic letters.—Babelon. 'Les origines de la monnaie à Athènes.' The concluding part of this elaborate paper. The first issue of the 'Athena and owl' coins is assigned to the time of Pisistratus instead of to the period of Solon, as proposed by Head. The important passage in Ps. Aristotle *Oeconom.* ii. 5 as to the part played by Hippias in the reform of the coinage is discussed at length and explained in a way that differs a good deal from previous interpretations. It occurs to me that it would be useful—certainly to numismatists—if some scholar would publish the *Schriftquellen* for the early coinage of Athens, citing the passages (which might be numbered) in full and translating each with some notes and commentary.—G. Dattari on a hoard of Athenian tetradrachms found in Egypt. The hoard appears to have consisted of 700 pieces, of which 460 were melted down by Cairo jewellers. 240 coins were purchased by Dattari. A large number of these coins are covered with countermarks, some of which appear also on coins of the class of Alexander the Great and of Ptolemy Soter. On Pl. II., nos. 1-3, is a photograph of a die believed to have been found in Egypt near the spot where the tetradrachms were discovered. Dattari thinks that it was used in Egypt for striking imitations of the coins of Athens. The coins in the hoard are chiefly of the fifth and fourth centuries.—A. K. Chrestomanos publishes some interesting analyses of drachms of Alexander the Great and tetradrachms of Athens. Svoronos *Tà 'Eraia ē 'Avaiā tēs Kaplas*. This article cannot be conveniently noticed until its Plate—promised for the next number—has appeared.—K. Regling. ENNOΔΙΑ. This word, hitherto misread, occurs on a fourth century drachm of Alexander of Phœae (*B.M.C. Thessaly*, p. 47, no. 17) accompanying the head of Artemis-Hekate. It was already known from the Greek dramatists and from inscriptions *ἐννόδιος*, *ειννόδιος*, *ἐννόδια*, as an epithet of Artemis 'of the way-side.'

Numismatische Zeitschrift (Vienna). Parts 1 and 2, vol. 36, for 1904 (published 1905).

H. Willers. 'Italische Bronzebarren aus der letzten Zeit des Rohkupfergeldes' (pp. 1-34). Gives a description (with details of weight and provenance) of the 'types' that occur on these rude bars—branch, fish's back-bone, club, crescent, etc. In the concluding section the weights and composition of these pieces are dealt with and it is maintained that they were private and non-official issues.—A. Markl. 'Die Reichsmünzstätte in Serdica.'—Review by Kubitschek of Hill's Catal. of the coins of Cyprus.

WARWICK WROTH.

SUMMARIES OF PERIODICALS.

Rheinisches Museum für Philologie. lx. 3. 1905.

H. Willers, *Ein neuer Kämmererbericht aus Tauromenion*. The text of an inscription discovered by P. Rizzo in 1892, assigned by W. to the period 70-86 B.C., when, as he believes, Tauromenium became a *municipium*. Various numismatic points are discussed, esp. the weight of the silver litra and the old copper litra of Sicily. P. Jahn, *Aus Vergils Dichterwerkstätte*. A table gives a general survey of the arrangement of Georgics 3 and the sources, etc., for the various sections. Then follow, in parallel columns (quoted as fully as necessary), the text of Vergil and the sources and models. A. Körte, *Zu Didymos' Demosthenes-Commentar*. 1. The information given us, e.g. as regards Hermias and Aristomedes, gets rid of many stumbling-blocks in the way of accepting the fourth Philippic as Demosthenic. Wilamowitz' view—political brochure, not a speech—accepted. 2. Emendation of Timocles' fragment (Teubner, col. 9. 70 sqq.) and Eupolis' fragment 244 K. K. Ziegler, *Zur Ueberlieferungsgeschichte des Firmicus Maternus de errore*. Flacius' codex Mindensis is Bursian's Vatican as yet untouched by the second hand (from which certain earlier corrections must be distinguished). A. Körte, *Inscriptisches zur Geschichte der attischen Komödie*. Restoration and discussion of I.G. xiv. 1097, 1098, 1098a. *Miscellen*: R. J. T. Wagner, *Aristoph. Ach.* 23 sqq. Read εἰδούσι for ἡκούτες; H. van Herwerden, *Ad nouissimam Alciphronis editionem* und πινάραν = εἰσάραρον; L. Ziehen, *Zum Tempelgesetz von Alea*; A. Deissmann, *πρόθυμα*; M. Niedermann, *Zur Appendix Probi und Lactuca=lactuca und Vervandtes*; E. Petersen, *Pigna*; F. Jacoby, *Amores* (answers O. Crusius' criticisms on his article in *Rh. M.* etc. lx. 1).

Neue Jahrbücher für das klassische Altertum, etc. xv. 7. 1905.

H. Hirt, *Der indogermanische Ablaut*. A summary explanation intended for those who have but slight knowledge of the matter. F. Koepf, *Ausgrabungen der Kgl. preussischen Museen in Kleinasien*. Results of excavations at Priene and Magnesia (published in two vols. by G. Reimer, Berlin, 1904). The former in particular give a very full and vivid picture of a Hellenistic city. G. Finsler, *Die Conjectures académiques des Abbés d'Aubignae*. The work (of which an abstract is given) in many ways anticipates that of Wolf, by no means deserving the contempt with which that scholar mentions it. A. Wahl, *Die preussische Heeresreorganisation vom Jahre 1860*. *Anzeigen und Mitteilungen*: P. Menge, *Eine List des Vercingetorix*. The account in *Caes. B.G.* 7. 18-21 cloaks the fact that V., wishing to encourage his countrymen, adroitly lured Caesar on to deliver an attack which was foredoomed to failure. K. Renschel reviews very favourably *Hessische Blätter für Volkskunde* (Vols. 1-3).

xv. 8. 1905.

W. Capelle, *Die Schrift von der Welt*. The author of the περί κόσμου used largely the Μετεωρολογική στοιχειώσις and Περί θεῶν of Posidonius. It is not a severely technical work, but belongs to the popular class, and seems to have been written after Seneca-

Pliny and before Apuleius. P. Sakmann, *Volltaire über das klassische Altertum*. V. as arbitrator in the Querelle des Anciens et des Modernes: a collection of his observations on the question, classified under the heads (1) Art, (2) Science, (3) General political culture. E. Oder, *Herbert Spencer. Anzeigen und Mitteilungen*: R. Kühner's *Ausführliche Grammatik der griechischen Sprache* (Part 2, revised by B. Gerth). 'I hope this will show how highly I appreciate the whole-hearted industry, preeminent scholarship, and skillful tact which have enabled G. to give us back our old friend in a rejuvenated form' (H. Meltzer). T. Antonesco's *Trophée d'Adamclissi* reviewed by E. Petersen, who opposes, in detail, the author's attempt to identify the scenes depicted on the metopes of the *Trophæum* with those of Trajan's pillar. C. Fries briefly criticises Samter's *Zum antiken Totenkult* (*N. J.* 1905, pp. 34 sqq.), and J. Ilberg communicates from C. Cichorius an attempt to identify a Sextus mentioned by Galen with one of two brothers who held the consulship in 172 and 180 A.D.

Wochenschrift für Klassische Philologie. 1905.

28 June. J. Bernoulli, *Die erhaltenen Darstellungen Alexanders des Grossen, ein Nachtrag zur griechischen Ikonographie* (A. Körte). 'A valuable contribution.' L. D. Brown, *A study of the case-constructions of words of time* (Helbing), favourable. T. A. Kakridis, *Barbara Plautina* (Fr. Hüffner). On the relation of the Plautine comedies to the Greek originals. G. Borghorst, *De Anatolii fontibus* (S. Günther), favourable. *Philosophische Aufsätze*, herausg. von der Philosophischen Gesellschaft zu Berlin (O. Weissert). Twelve contributions by different writers in honour of the centenary of Kant's death. Th. Clausen, *Die griechischen Wörter im Französischen*. I. (W. Meyer-Lübke), favourable.

5 July. L. Whibley, *A Companion to Greek Studies* (W. Gemoll), favourable on the whole. C. de Morawski, *De Athenarum gloria* (Schneider). G. Lafaye, *Les métamorphoses d'Ovide et leurs modèles grecs* (J. Ziehen), favourable. D. Detlefsen, *Die Entdeckung des germanischen Nordens im Altertum*. Quellen und Forschungen zur alten Geschichte, herausg. von W. Sieglin, Heft 8 (Fr. Matthias), very favourable. E. Fabricius, *Die Besitznahme Badens durch die Römer* (C. Koenen), favourable.

12 July. Caroline L. Ransom, *Studies in ancient furniture, couches and beds of the Greeks, Etruscans and Romans* (Winnefeld), very favourable. K. Ritter, *Platons Dialoge. Inhaltsdarstellungen*. I. *Schriften des späteren Alters* (Stender). 'Very useful to all friends of Plato.' St. Schneider, *Ein sozialpolitischer Traktat und sein Verfasser* (C. Haeblerlin). On the source of Iamblichos' *Protreptic*. c. 20. F. Ramorino, 1. *De duobus Persii codicibus*. 2. *Le satire di A. Persio Flacco* da F. Ramorino (R. Helm), favourable. *Persii saturarum liber*, rec. S. Consoli, ed. mai. (R. Helm).

19 July. *Anthologie aus den griechischen Lyrikern*, erkl. von Fr. Bucherer (D. Weber), favourable. M. Manitii *Astronomicum lib. I*, rec. A. E. Housman (H. Moeller), favourable. *Archiv für Stenographie*, herausg. von K. Dewiesheit Neue Folge (R. Fuchs). *Georgii Monachi Chronicon*, ed. C. de

Boor. I. II. (F. Hirsch). K. Ζηλόου έκθεσις τοῦ γλωσσικοῦ διαγωνισμοῦ τῆς ἐν Ἀθήναις γλωσσικῆς ἐταπίας (K. Dieterich). J. Psichari, *Les études du Grec moderne en France au XIX. siècle* (K. Dieterich).

26 July. R. C. Flickinger, *Plutarch as a source of information on the Greek theater* (A. Körte). 'Solid and trustworthy.' G. Rathke, *De Romanorum bellis civilibus capita selecta* (M. Jumpertz). 'Careful and methodical.' Cicero, *i tre libri de natura deorum*, da C. Giambelli. Libri II. e III. (O. Plasberg), unfavourable. W. Bobeth, *De Indicibus Deorum* (R. Agahd), unfavourable on the whole. R. Foerster, *Kaiser Julian in der Dichtung alter und neuer Zeit* (R. Asmus), favourable. O. Fleischer, *Neumen-Studien III. De spätgriechische Tonschrift* (H. G.), favourable.

9 Aug. W. Wyse, *The speeches of Isaeus*, with critical and explanatory notes (Thalheim). 'A work of comprehensive diligence.' E. Hoffmann, *De Aristotelis Physicorum libri septimi origine et auctoritate*. I. (W. Nitsche), very favourable. Plinius, *Die geographischen Bücher* (II, 242—VI) der *Naturalis Historia*, herausg. von D. Detlefsen (J. Müller), favourable. A. Becker, *Pseudoquintilianea. Symbolae ad Quintiliani quae feruntur declamationes XIX. maiores* (v. Morawski), favourable. F. Nietzsche, Band XIV. *Nachgelassene Werke. Unveröffentlichtes aus der Umverletzungszeit* (O. Weissenfels).

16 Aug. *Commentationes Philologicae in honorem Johannis Paulson scripterunt cultores et amici* (H. Gillischewski). Consists of twenty contributions by various scholars. H. H. Pflüger, *Ciceros Rede pro Q. Roscio comedo* (W. Kalb), favourable. A. Laudien, *Studia Ovidiana* (P. Schulze), favourable. A. Collignon, *Pétrone en France* (v. Morawski), favourable. *Libanii opera*, rec. R. Foerster, II. *Orationes XII—XXV*. (R. Asmus), very favourable. A. Baumgartner, *Geschichte der Weltliteratur*. IV. *Die lateinische und griechische Literatur der christlichen Völker*, 3. und 4. Aufl. (A. F.), very favourable.

30 Aug. A. Streit, *Das Theater. Untersuchungen über das Theaterbauwerk bei den Klassischen und modernen Völkern* (W. Dörpfeld). 'A pity that the writer is not better acquainted with the ancient and modern literature of the subject.' A. Gross, *Die Stichomythie in der griechischen Tragödie und Komödie* (Chr. Muff). 'An excellent performance.' S. Preuss, *Index Isocrateus* (H. Gillischewski). W. Denison, *A visit to the battlefields of Caesar* (R. Oehler). 'No acquaintance shown with German works.' S. S. Heynemann, *Anecdota Horatiana*, herausg. von G. Krüger (O. Weissenfels), favourable. O. Hirschfeld, *Die Kaiserlichen Verwaltungsbeamten bis auf Diocletian*, 2. Aufl. (H. Peter), very favourable. A. Baumgartner, *Geschichte der Weltliteratur V. Die französische Literatur*. 1 to 4 ed. (A. F.), very favourable.

6 Sept. H. Raase, *Die Schlacht bei Salamis* (Fr. Cauer), favourable. V. Wröbel, *Aristotelis locum de poetica XIX 1456a ff.* (P. Cauer). G. W. Pascal, *A Study of Quintus of Smyrna* (A. Zimmermann), favourable. A. C. Clark, *The octus Chyniacensis of Poggio*, being a contribution to the textual criticism of Cicero pro Sex. Roscio, pro Cluentio, pro Murena, pro Caelio and pro Milone (Nohl). 'No student of Cicero can do without these Anecdota Oxoniensia.' M. Rabenhorst, *Quellenstudien zur naturalis historia des Plinius*. I. (F. Münzer), unfavourable. Randolph, *The Mandragora of the Ancients* (R. Fuchs), favourable.

13 Sept. *Homeri opera*, rec. D. B. Monro et T. W. Allen (P. Cauer). 'Makes the impression

that the editors had not clearly conceived the object of their edition.' R. C. Jebb, *The tragedies of Sophocles translated into English prose* (H. Steinberg), very favourable. A. Walde, *Lateinisches etymologisches Wörterbuch*, Lief. I. (H. Ziemer), very favourable. *Sallusti bellum Jugurthinum*, von R. Novák. 2. Aufl. (Th. Opitz), favourable. *Urmarcus*, von E. Wendling (W. Soltan). Eusebii, *Evangelicae Praeparationis libri XV*, rec. E. H. Gifford (O. Stählin) I.

20 Sept. *Aristotelis Poetica*, rec. T. G. Tucker (P. Cauer). 'Many of the conjectures show acuteness, but the text is not quite discreetly handled.' Eusebii, *Evangelicae Praeparationis libri XV*, rec. E. H. Gifford (O. Stählin) II. 'Shows a great advance on Gaisford's edition.' H. Jordan, *Rhythmische Prosaekzese aus der ältesten Christenheit* (J. Baer), favourable. G. Zutt, *Die Legende von der heiligen Ursula* (C. W.), unfavourable. *Kulturgeschichtliches aus der Tierwelt*. Vom Verein für Volkskunde und Linguistik in Prag (Fr. Harder).

27 Sept. Br. Sauer, *Der Weber-Labordesche Kopf und die Giebelgruppen des Parthenon* (B. Graef), favourable. J. N. Svoronos, *Tā ropláματα τοῦ κράτους τῶν Προλεσίων* (H. v. Fritze), favourable. Cicero, *De oratore liber I*, par E. Courbaud (O. Weissenfels), very favourable. W. Sterunkopf, *Gedankenhang und Gliederung der Divinatio in Q. Caecilius* (W. Hirschfeld). 'To be recommended.' V. Gardthausen, *Augustus und seine Zeit*. i. 3, ii. 3 (C. Benjamin), very favourable.

4 Oct. Chr. Blinkenberg et K.-F. Kinch, *Exploration archéologique de Rhodes. Troisième rapport* (W. Larfeld). *Sammlung der griechischen Dialekt-Inschriften*, herausg. von Collitz und Bechtel. iii. 2, 3. *Die kretischen Inschriften*, bearb. von Fr. Blass (P. Cauer). A. Chudzinski, *Staatseinrichtungen des römischen Kaiserreichs* (J. A.), favourable. R. Holland, *Studia Sidoniana* (A. Huemer). 'Interesting and convincing.' F. F. Abbott, *The evolution of the modern forms of the letters of our alphabet* (R. Fuchs).

11 Oct. K. Brugmann, *Kurze vergleichende Grammatik der indogermanischen Sprachen* (Bartholomae). 'An excellent book.' G. Roberti, *Erodoto e la tiranide di Pisistrato* (Fr. Cauer), unfavourable. Horace, *The Odes, Carmen Saeculare and Epodes*, with a commentary by E. C. Wickham (O. Weissenfels). 'May be confidently placed beside the best German editions.' Br. Wolff-Beckh, *Der Kaiser Titus und der jüdische Krieg* (J. Asbach), unfavourable. O. Schulz, *Beiträge zur Kritik unserer literarischen Überlieferung für die Zeit von Commodus' Sturze bis auf den Tod des M. Aurelius Antoninus* (Caracalla) (Fr. Reuss).

18 Oct. J. Oeri, *Euripides unter dem Drucke des sizilischen und des dekeleischen Krieges* (K. Busche) I. H. Francotte, *Loi et décret dans le droit public des Grecs* (E. Ziebarth), very favourable. R. Kapff, *Der Gebrauch des Optativus bei Diodorus Siculus* (Fr. Reuss). 'A valuable contribution.' J. J. Schlicher, *The moods of indirect quotation* (H. Blase). 'The writer's conclusions must be rejected.' A. Macé, *Essai sur Suetone* (Th. Opitz), favourable.

25 Oct. W. v. Landau, *Beiträge zur Altertumskunde des Orients*. IV. (O. Meltzer), favourable on the whole. J. Oeri, *Euripides unter dem Drucke des sizilischen und des dekeleischen Krieges* (K. Busche) II. 'A valuable contribution to the chronology of the plays of Euripides.' C. Wagnier, *Beiträge zur lateinischen Grammatik und zur Erklärung lateinischer Schriftsteller*. I. (M. Stovasser), favourable. C. Weyman, *Vier Epigramme des Papstes Damasus I*, erklärt (M. Manitius), favourable.

BOOKS RECEIVED.

Publishers and Authors forwarding Books for review are asked to send at the same time a note of the price.

The size of books is given in inches. 4 inches = 10 centimetres (roughly).

- Aeschylus*. Headlam (Walter) The Plays of Aeschylus. The Choephoros, translated from a revised text by W. H. (*Bell's Classical Translations*.) $7\frac{1}{2}'' \times 4\frac{3}{4}''$. Pp. xi + 56. London, G. Bell & Sons. 1905. 1s.
- Appian*. Mendelssohn (L.) Appiani Historia Romana ex rec. L. M. editio altera correctior curante Paulo Viereck. Vol. II. (*Bibl. Script. Gr. et Rom. Teub.*) $7\frac{1}{2}'' \times 4\frac{3}{4}''$. Pp. xvi + 646. Leipzig, B. G. Teubner. 1905. M. 6.
- Binder* (Otto) Die Abfassungszeit von Senekas Briefen. Inaugural-Dissertation zur Erlangung der Doktorwürde einer hohen philosophischen Fakultät der Universität zu Tübingen. $10\frac{1}{2}'' \times 6\frac{1}{4}''$. Pp. 62. Tübingen. 1905.
- Blaydes* (F. H. M.) *Analecta comica Graeca*. $9'' \times 6''$. Pp. 352. Halis Saxonom in Orphanotrophei Libraria. 1905. M. 6.80.
- Sophocles Antigone, see *Sophocles*.
- Blomfield* (Reginald) Studies in Architecture. $9\frac{1}{2}'' \times 5\frac{3}{4}''$. Pp. xii + 226. London, Macmillan & Co. 1905. 10s. net.
- Boissier* (Gaston) La Conjuración de Catalina. $7\frac{1}{2}'' \times 5''$. Pp. 260. Paris, Hachette et Cie. 1905. Fr. 3.50.
- Brackett* (Haven D.) Temporal Clauses in Herodotus (*Proceedings of the American Academy of Arts and Sciences*, vol. xli. No. 8.). $9\frac{1}{2}'' \times 6''$. Pp. 169-232. Boston, Massachusetts. 1905. 90 cents.
- Caesar*, see *Prammer* (Ignaz).
- Catullus* (Valerius) B.C. 87. Selected Poems rendered into English rhymed verse by L. R. Levett. $6\frac{3}{4}'' \times 5\frac{1}{4}''$. Pp. 70. Cambridge, Heffer & Sons. 1905. 1s. 6d. net.
- Corpus Poetarum Latinorum* edidit Iohannes Percival Postgate, fasc. v quo continentur Martialis, Iuvenalis, Nemesianus. $11\frac{1}{2}'' \times 8\frac{1}{2}''$. Pp. i-xi + 431-572. Londini, sumptibus G. Bell et filiorum. 1905. 6s. net.
- Cousin* (G.) De urbis quarum nominibus vocabulum ΠΟΛΙΣ finem faciebat. $10'' \times 6\frac{1}{2}''$. (*Thèse*.) Pp. 306. Nancy, Berger-Levrault. 1904.
- Kyros le jeune en Asie Mineure (Printemps 408—juillet 401 av. J. C.) $10'' \times 6\frac{1}{2}''$. Paris-Nancy, Berger-Levrault. Pp. li + 440 av. 1 carte. 1905.
- Dieterich* (Albrecht) Mutter Erde: ein Versuch über Volksreligion. $9\frac{1}{2}'' \times 6''$. Pp. vi + 124. Leipzig und Berlin, B. G. Teubner. 1905. M. 3.20.
- Edwards* (Philip Howard) The Poetic Element in the Satires and Epistles of Horace (*Degree Dissertation, Johns Hopkins University*). $9'' \times 6\frac{1}{2}''$. Pp. 49. Baltimore, J. M. Furst Company. 1905.
- Euripides*. Verrall (A. W.) Essays on four plays of Euripides—Andromache, Helen, Heracles, Orestes. $8\frac{1}{2}'' \times 5\frac{1}{2}''$. Pp. xii + 292. Cambridge, University Press. 1905. 7s. 6d. net.
- Eusebius*, see *Fotheringham*.
- Fotheringham* (John Knight) The Bodleian Manuscript of Jerome's version of the Chronicle of Eusebius reproduced in collotype with an introduction by J. K. F. $11\frac{1}{2}'' \times 8\frac{3}{4}''$. Pp. 72 + 242. Collotype pages. Oxford, Clarendon Press. 1905. £2 10s. net (\$16.75).
- Frazer* (J. G.) Lectures on the Early History of the Kingship. $9'' \times 5\frac{3}{4}''$. Pp. xii + 310. London, Macmillan & Co. 1905. 8s. 6d. net.
- Gardner* (Alice) Theodore of Studium, his life and times. $9'' \times 5\frac{3}{4}''$. Pp. xiv + 284. London, Edward Arnold. 1905. 10s. 6d. net.
- Geiger* (Wilhelm) Dipavamsa und Mahāvamsa und die geschichtliche Ueberlieferung in Ceylon. $9\frac{1}{4}'' \times 6\frac{1}{4}''$. Pp. viii + 146. Leipzig, Georg Böhme. 1905. M. 6.
- Harvard Studies of Classical Philology*. Vol. XVI. (1905). $9'' \times 6''$. Pp. 166. Published by the Harvard University, Cambridge, Mass. U.S.A. London, Longmans, Green & Co. 6s. 6d. net.
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